

BRONZES FROM THE SAMUEL H · KRESS COLLECTION



RENAISSANCE BRONZES  
RELIEFS · PLAQUETTES · STATUETTES  
UTENSILS AND MORTARS

CATALOGUE BY JOHN POPE-HENNESSY · PHAIDON



COMPLETE CATALOGUE  
OF THE  
SAMUEL H. KRESS COLLECTION



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BRONZES  
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BY JOHN POPE-HENNESSY

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## PREFACE

THE statuettes, plaquettes and medals in the Samuel H. Kress Collection form one of the most distinguished groups of small bronzes of the Renaissance to be found in any private or public collection. Samuel H. Kress (1863–1955) began to collect Italian bronzes in Italy in the early 1920's (the remarkably interesting series of mortars, now in the Kress collection in the Columbia, South Carolina, Museum of Art, were among his first purchases) and the Samuel H. Kress Foundation, which he established in 1929, continued to acquire important bronzes from time to time. Among these are such outstanding works as the *She-Wolf with Romulus and Remus* (Plate 533), the only large bronze version of the Etruscan 'Capitoline Wolf' which is known, and the beautiful Sieneese figure of a *Winged Female Figure holding a Cornucopia* (Plate 471) that formerly belonged to the Berlin museum and was described by Bode as one of the most notable small bronzes surviving from the quattrocento. In 1945 Rush H. Kress (1877–1963) purchased for the Foundation the famous Dreyfus Collection numbering just over 1300 Renaissance bronzes. This was one of the greatest additions ever made to the Kress Collection. Thanks to the personal interest of Rush Kress and that of the Art Director of the Foundation, Guy Emerson, this collection was given to the National Gallery of Art in 1957.

The Dreyfus Collection had been brought together by the French collector Gustave Dreyfus (1837–1914) during a lifetime spent in assembling Renaissance works of art, and particularly bronzes, for which he had a special love. The origins of Dreyfus' collecting go back to the early 1870's, his first major purchase being a group of some ninety Italian paintings, sculpture and bronzes that had been collected for the most part in Italy by the French painter Charles Timbal. To this nucleus he added with great discernment for more than forty years. Dreyfus, we are told, seldom bought a painting or sculpture. Bronze statuettes tempted him more often, but his principal interest was in forming a collection of medals and plaquettes, which was to become the choicest of its kind in private hands. It can be said that the relief plaquettes, over 450 in number, are unrivalled by any museum collection in the world in both quality and rarity of individual specimens.

In the preface to the catalogue of the Dreyfus reliefs and plaquettes, published after the collection had been acquired by Sir Joseph Duveen from the executors of Gustave Dreyfus, Seymour de Ricci says that the collector bought at every important sale of plaquettes and medals. The indications of provenance in the following catalogue notes bear this out. Ricci also writes of the collection as 'surprisingly rich in unique plaquettes . . . but in many more cases, and this applies even to the commoner plaquettes, the Gustave Dreyfus example is by a great deal the finest in existence. The collector was always ready to replace a good example by obtaining one even better.' Ricci observes that 'all Renaissance plaquettes are rare. Even the three or four commonest are hardly known by ten or fifteen examples (of which more than half are probably of an indifferent quality). About one hundred plaquettes are fairly easy to obtain [this was over thirty years ago] if the collector is not too ambitious as regards preservation. To secure the second hundred is the work of a number of years. To gather as many as Gustave Dreyfus would take a lifetime, and cost a fortune. Even then the chances of success would be extremely doubtful.'

No catalogue of the Dreyfus bronzes was written during the owner's lifetime. To fill the gap Dreyfus, then seventy, practically dictated to his friend Gaston Migeon the text of a series of articles on the

small bronzes, medals and plaquettes printed in *Les Arts* in 1908. Years later, in 1931, the fully illustrated three-volume catalogue was published by Oxford University Press: *Renaissance Bronzes and Reliefs and Plaquettes* by Seymour de Ricci, and *Renaissance Medals* by G. F. Hill. In 1951, when the collection was first exhibited in the National Gallery, a catalogue reproducing 175 of the statuettes, plaquettes and medals was published, with a check-list based upon the Ricci and Hill catalogue notes.

In the present volume Mr. John Pope-Hennessy has catalogued 130 statuettes and utensils and 459 reliefs and plaquettes from the Dreyfus Collection and other Kress acquisitions. (Another volume cataloguing the nearly 700 medals is now in preparation.) Mr. Pope-Hennessy's pre-eminence as a scholar and connoisseur in the field of Italian sculpture and especially his intimate knowledge and keen appreciation of Italian bronzes qualify him uniquely for this task.

PERRY B. COTT

Chief Curator, National Gallery of Art  
Washington, D.C.

January 1965



## INTRODUCTORY NOTE

THE works of art dealt with in this catalogue have in common only the factor of their medium, bronze. For reasons of expediency they have been grouped in two broad categories; one comprises statuettes and utensils, and the other reliefs and plaquettes. At certain points the categories overlap, since a number of utensils are decorated with bronze plaquettes, while certain large reliefs have less in common with plaquettes than with sculptures in the round. It has seemed preferable to accept these inconsistencies rather than subdivide the entries in a manner which would inhibit ready reference. The Italian entries form the bulk of the catalogue, and in each section precede those for other works. In conformity with the practice of other volumes in this series the arrangement of the entries for those works which can be attributed is alphabetical. The vast majority of the objects discussed are in the National Gallery of Art in Washington. Locative indications are given for those works which are not in the National Gallery of Art.

The main lines of the study of plaquettes were laid down almost eighty years ago by Molinier, and no scholar of the present day can fail to feel a deep respect for his breadth of vision and consistency of view. The only significant advances made in the study since that time have been due to Bange (but for whose untimely death our knowledge of bronze artefacts would be less rudimentary than it is now) and to Professor Ulrich Middeldorf. In preparing the present catalogue I have had the inestimable benefit of access to Professor Middeldorf's annotated catalogues and notes. The many attributions and suggestions originating from this source are acknowledged in the individual entries in the form: 'Middeldorf (private communication) . . .' Without this signal generosity the preparation of the catalogue would have been a more laborious and less productive task.

In studying the bronzes and plaquettes in Washington I have been specially indebted to the Chief Curator of the National Gallery of Art, Mr. Perry B. Cott, who has made available the notes that have accumulated since the publication of his hand-list of the bronzes in the Kress Collection in 1951. I have also received much help on the checking of photographs, entries and descriptions from Mr. David E. Rust. The making of the catalogue has naturally entailed the re-examination of comparable works in other public and private collections. In this connection I must mention particularly the facilities for handling bronzes and plaquettes which I have been accorded in the Museo Nazionale, Florence, the Museo Correr, Venice, the Ashmolean Museum, Oxford, the Kunsthistorisches Museum, Vienna, and the Bayerisches Nationalmuseum, Munich. Some of the iconographical problems that have arisen in the course of the drafting of the entries have been discussed with Professor Edgar Wind.

JOHN POPE-HENNESSY



# CATALOGUE

## BIBLIOGRAPHICAL ABBREVIATIONS

## RELIEFS AND PLAQUETTES

ITALY : Nos. 1-414

FRANCE : Nos. 415-418

NETHERLANDS : Nos. 419-423

GERMANY : Nos. 424-457

AUSTRIA AND RUSSIA : Nos. 458-459

## STATUETTES AND UTENSILS

ITALY : Nos. 460-548

GERMANY : Nos. 549-556

NETHERLANDS : Nos. 557-560

SPAIN AND SYRIA : Nos. 561-563

## MORTARS

ITALY : Nos. 564-583

FRANCE : Nos. 584-586

NETHERLANDS : Nos. 587-589





## BIBLIOGRAPHICAL ABBREVIATIONS

A.B.	<i>The Art Bulletin.</i>
ARMAND	A. Armand, <i>Les Médailleurs italiens des quinzième et seizième siècles</i> , second ed., 3 vols., Paris, 1883.
BANGE	Staatliche Museen zu Berlin: <i>Die italienischen Bronzen der Renaissance und des Barock</i> , zweiter Teil: <i>Reliefs und Plaketten</i> , bearbeitet von E. F. Bange, Berlin, 1922.
BANGE, D.B.	E. F. Bange, <i>Die deutschen Bronzestatuetten des 16. Jahrhunderts</i> , Berlin, 1949.
BANGE, D.M.	Staatliche Museen zu Berlin: <i>Die Bildwerke des Deutschen Museums</i> , ii: <i>Die Bildwerke in Bronze und in anderen Metallen</i> , bearbeitet von E. F. Bange. Berlin and Leipzig, 1923.
B.F.A.C., 1912	Burlington Fine Arts Club: <i>Catalogue of a Collection of Italian Sculpture and other Plastic Art of the Renaissance</i> . By E. R. D. MacLagan, G. F. Hill and C. F. Bell. London, 1913.
B.M.	<i>The Burlington Magazine.</i>
BODE, Bertoldo	W. von Bode, <i>Bertoldo und Lorenzo dei Medici</i> , Freiburg-im-Breisgau, 1925.
BODE, Denkmäler	W. von Bode, <i>Denkmäler der Renaissance-Sculptur Toscanas</i> . 1 vol. text, plates. Munich, 1892-1905.
BODE, F.B.R.	W. von Bode, <i>Florentiner Bildhauer der Renaissance</i> , Berlin, 1902.
BODE, F.S.R.	W. von Bode, <i>Florentine Sculptors of the Renaissance</i> , London, 1908.
BODE, I.B.R.	W. von Bode, <i>Die italienischen Bronzestatuetten der Renaissance</i> , Berlin, 1922.
BODE, I.B.S.	W. von Bode, <i>The Italian Bronze Statuettes of the Renaissance</i> , 3 vols., London, 1907-12.
BODE, 1888	Königliche Museen zu Berlin: <i>Beschreibung der Bildwerke der christlichen Epochen</i> , bearbeitet von W. von Bode und H. von Tschudi, Berlin, 1888.
BODE	Königliche Museen zu Berlin: <i>Beschreibung der Bildwerke der christlichen Epochen</i> , ii: <i>Die italienischen Bronzen</i> , second ed., Berlin, 1904.
BODE, 1930	Staatliche Museum zu Berlin: <i>Die italienischen Bildwerke der Renaissance und des Barock</i> : ii, W. von Bode, <i>Bronzestatuetten</i> , Berlin, 1930.
BODE, Morgan	W. von Bode, <i>Bronzes in the Collection of J. Pierpont Morgan</i> , 2 vols., Paris, 1910.
BRAUN	E. W. Braun, <i>Die deutschen Renaissanceplaketten der Sammlung Alfred Walcher Ritter von Moltheim in Wien</i> , Vienna, 1918.
COTT	National Gallery of Art, Washington (D.C.): <i>Renaissance Bronzes, Statuettes, Reliefs and Plaquettes, Medals and Coins from the Kress Collection</i> , Washington, 1951.
FABRICZY, M.I.R.	C. von Fabriczy, <i>Medaillen der italienischen Renaissance</i> , Leipzig, 1903.
FURTWÄNGLER	A. Furtwängler, <i>Die antiken Gemmen</i> , 3 vols., Leipzig/Berlin, 1900.
G.B.A.	<i>Gazette des Beaux-Arts.</i>
HILL, Corpus	Sir G. F. Hill, <i>A Corpus of the Italian Medals of the Renaissance before Cellini</i> , 2 vols., London, 1930.
HIND, E.I.E.	A. M. Hind, <i>Early Italian Engraving</i> , 7 vols., London/Washington, 1938-48.
HIND, Nielli	A. M. Hind, <i>Nielli, chiefly Italian of the XV century</i> , London, 1936.
IMBERT	E. Imbert, <i>Le placchette italiane</i> , Milan, 1941.

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 KRIS E. Kris, *Meister und Meisterwerke der Steinschneidekunst in der italienischen Renaissance*, 2 vols., Vienna, 1929.
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- PLANISCIG, *V.B.* L. Planiscig, *Venezianische Bildhauer der Renaissance*, Vienna, 1921.
- R.f.K. *Repertorium für Kunstwissenschaft.*  
 RICCI, i Seymour de Ricci, *The Gustave Dreyfus Collection Renaissance Bronzes*, Oxford, 1931.
- RICCI, ii Seymour de Ricci, *The Gustave Dreyfus Collection Reliefs and Plaquettes*, Oxford, 1931.
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- WEIHRAUCH Munich, Bayerisches Nationalmuseum: *Die Bildwerke in Bronze und in anderen Metallen*, bearbeitet von H. Weihrauch, Munich, 1956.
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 Z.f.B.K. *Zeitschrift für bildende Kunst.*

## RELIEFS AND PLAQUETTES

With the exception of No. 70, the reliefs and plaquettes catalogued below (Nos. 1-459)  
originate from the Dreyfus Collection.

## ITALY

## LEON BATTISTA ALBERTI

(b. 1404; d. 1472)

One of the leading humanist artists of the Early Renaissance, Alberti is to-day remembered principally as an architect (façade of S. Maria Novella and Santo Sepolcro Ruccellai, Florence; Tempio Malatestiano, Rimini; S. Sebastiano and S. Andrea, Mantua) and as a theorist (*Della pittura*, *De Re Aedificatoria* and many other treatises). He was also proficient as painter and sculptor, but no signed or otherwise authenticated works by him in either medium survive.

## I : Figure 1

SELF-PORTRAIT. Irregular oval. Black patina. H. 20.1 cm.,  
W. 13.5 cm. A.278.1B

The relief shows the bust of a clean-shaven man in profile to the left. His hair is short and curly, and on his shoulders he wears a cloak loosely tied over the throat. To the left, beneath the chin, is a winged human eye. To the right is the vertical inscription: .L.B.A.P., the three stops being in the form of human eyes, that in the centre horizontal, the others vertical.

As is indicated by the inscription and emblem and by comparison with the inscribed medal by Matteo de' Pasti, the relief is a portrait of the architect and humanist Leon Battista Alberti. An after-cast of uncertain date is in the Bibliothèque Nationale, Paris. A related relief of somewhat smaller size (H. 15.5 cm., W. 11.5 cm.) is in the Louvre, and a much reduced oval plaquette (H. 3.5 cm., W. 2.7 cm.), in which the head is represented in reverse, is known through versions at Pesaro and Paris. Though at one time ascribed to Matteo de' Pasti (Armand) and to Pisanello (Fabriczy, A. Venturi), the present relief and that in the Louvre are now generally regarded (Hill) as self-portraits executed by Alberti. Wrongly dismissed by Fabriczy as a sixteenth-century restitution from that in the Louvre, the present relief is regarded by Hill as 'incomparably the best' of the putative self-portraits by the artist. It differs from the Louvre relief in the angle of the head, the style of hair-dressing, and the treatment of the upper lip,

drapery and neck. These differences are such as to preclude the possibility that the two plaquettes depend from a single model. As observed by Hill, Habich and Badt, the present relief seems to have been executed before that in the Louvre. The Louvre relief is technically the more accomplished casting; a blemish through the cheek and jaw in the present plaquette seems to have resulted from a casting flaw. The only basis for the dating of the two reliefs is supplied by the apparent age of the sitter; they are assumed by Hill to have been made 'some time in the thirties of the fifteenth century' and by Badt to date from ca. 1435. It is also possible that an interval of time separates the Louvre relief from the present plaquette. In any event the earlier relief must be contemporary with or earlier than the first recorded portrait medals of Pisanello, and thus has a key place in the history of the Renaissance portrait.

The type of portrait finds a general point of reference in Republican and Augustan gems (cf. Furtwängler, pl. XLVII), and especially in an amethyst gem of Agrippa (Badt) in the Cabinet des Médailles (repr. *Die Antike*, VIII, i, p. 10). The winged eye, which appears on the left of the relief and recurs with the words QVID TVM on the reverse of the Matteo de' Pasti medal of Alberti, is the personal device of the artist. It has been explained (Hill) as a reference to Alberti's inventions in optical science and as an adaptation of an Egyptian hieroglyph (for this see Volkmann, *Bilderschriften der Renaissance*, 1923, p. 11).

Collection: Vicomte de Janzé (sale Paris, 16 April 1866, p. 9, No. 41); Timbal.

Exhibition: Union centrale des arts décoratifs, Paris, 1865, No. 1132.

Literature: Armand, i, p. 23, No. 28 (as attributed to Matteo de' Pasti); Heiss, *Les Médailleurs de la Renaissance*, Alberti, 1880, iv, p. 14 (as attributed to Alberti); Michel, in G.B.A., xxxviii, 1888, p. 512 (as Alberti); A. Venturi, *Gentile da Fabriano e il Pisanello*, 1898, p. 73 (as Pisanello); Fabriczy, *Medaillen der italienischen Renaissance*, 1903, p. 17 (Louvre relief as Pisanello, present relief as sixteenth-century restitution); Hill, *Pisanello*, 1905, p. 192 (as probably by Alberti); Suida, in Thieme *Künstlerlexikon*, i, 1907, p. 202 (as Alberti); Migeon, in *Les Arts*, No. 80, August 1908, pp. 2, 6 (as attributed to Pisanello); Hill, *Portrait Medals of Italian Artists of the Renaissance*, 1912, p. 29 ('likely that it is the work of Alberti himself'); Hill, *Medals of the Renais-*

sance, 1920, pl. vi-1 (as Alberti); Habich, *Die Medaillen der italienischen Renaissance*, 1923, pl. xii-1, p. 44 (as unidentified artist, perhaps Pisano); Vaudoyer, in *L'Amour de l'art*, 1925, p. 252; Hill, *Corpus*, 1930, pp. 4-5, No. 16 ('may be ascribed to Alberti himself'); Ricci, ii, p. 2, No. 1 (as Alberti); Seymour, 1949, p. 180 (as attributed to Alberti); Cott, p. 141 (as Alberti); Badt, in *Mitteilungen des Kunsthistorischen Institutes in Florenz*, viii, 1958, pp. 78-84 (as Alberti).

## ANTICO

(b. ca. 1460; d. 1528)

Active as a bronze sculptor in Mantua under the influence of Mantegna, Pier Jacopo Alari Bonacolsi called Antico is known as a relief artist through a number of roundels of the Labours of Hercules (Museo Nazionale, Florence; Victoria and Albert Museum, London; Kunsthistorisches Museum, Vienna) and the reverses of signed medals of Gianfrancesco Gonzaga and Antonia del Balzo.

### 2 : Figure 70

A TRIUMPH. Circular. Gilt bronze (much rubbed). Diameter 4.1 cm. A.397.120B.

A four-wheeled chariot is drawn to the left by two winged-horses. On it is seated a classical warrior in left profile with a sword in his right hand. Above his head is an eight-pointed star and on the ground (left) are a shield and scimitar. Round the edge, between two fillets, runs the inscription: DONE(C) FIDES QVAM FECIT. Three holes.

One of two recorded examples of this plaquette (for the other see the Laurans sale, Paris, 1927, No. 152). The attribution to Antico is due to Molinier, and is accepted by Hermann on the strength of resemblances to the reverse of the signed medal of Antonia del Balzo. The source of the inscription has not been identified.

Collection: His de La Salle (sale London, 22 November 1880, No. 285).

Literature: Molinier, No. 100; Hermann, in *WJ.*, xxviii, p. 232; Ricci, ii, p. 86, No. 120; Cott, p. 149 (all as Antico).

## BARTOLOMMEO BELLANO

(b. ca. 1434; d. 1496/7)

The son of a Paduan goldsmith, Bellano was trained in the studio of Donatello. After a period of activity in Florence (documented 1466-7), he returned to

Padua, where he carved the marble decoration of a reliquary chest in the sacristy of the Santo (1469-72) and executed ten bronze reliefs for the choir screen of the same church (1483-8).

### 3 : Figure 14

THE DEAD CHRIST WITH TWO ANGELS. Rectangular. Gilt bronze (much rubbed on wrist of Christ and covered with toned varnish). H. 23.8 cm., W. 18.2 cm. A.292.15B.

The relief, which has a wide moulded rim, shows the Dead Christ with crossed hands in half-length in the tomb. The front of the sarcophagus is decorated with arcading and with a foliated moulding. Two angels with hands clasped in prayer stand on the rear corners. Behind the cruciform halo of Christ is a symbolic Cross.

The name 'Vellano' is inscribed on the upper left corner of the back, and the relief, which is unique, is given to Bellano by Ricci. The curiously posed legs of the two angels conform to those of the marble angels by Bellano in the sacristy of the Santo at Padua, and the surface working in the hair and beard of Christ recalls that in the bronze statuette of St. Jerome in the Louvre. A statement of Ricci that the figure of the Dead Christ on No. 345 depends from the present composition is incorrect, as is a reference to a supposed derivative at Brescia. Landais proposes an untenable ascription to Luca della Robbia.

Literature: Molinier, No. 72 (as School of Donatello); Ricci, ii, p. 20, No. 15 (as Bellano); Cott, p. 143 (as Bellano); Landais, p. 36 (as Luca della Robbia).

## VALERIO BELLI

(b. ca. 1468; d. 1546)

Born at Vicenza, Valerio Belli worked in Rome as a crystal and gem-engraver, and in these roles enjoyed great celebrity. Leaving Rome in the late fifteentwenties, he moved initially to Venice and then to Vicenza, where his masterpiece, the Casket of Pope Clement VII, was carved. Belli's plaquettes appear, almost without exception, to depend from crystal or hardstone carvings.

### 4 : Figure 349

THE ADORATION OF THE MAGI. Rectangular. Dark brown patina. H. 6 cm., W. 6 cm. A.628.350B

The Virgin is seated to the right with the Child on her right knee and St. Joseph standing frontally behind her. The foremost of the Magi kneels before the Child. To the left



stand the remaining Magi, their attendants and three camels. Above (centre) is the star. To the right, behind the holy family, is a classical arch inscribed in the frieze: VALERIVS VICENTINVS. The plaquette is surrounded by a plain raised fillet.

Cast from a rock crystal relief on the front of the Casket of Pope Clement VII (Museo degli Argenti, Florence). The Casket was completed in 1537. The plaquette is unfinished, and save for the area of the archway has been left in the rough.

*Literature:* Molinier, No. 259; Bode, 1888, No. 914; Ricci, ii, p. 240, No. 350; Cott, p. 156; Kris, i, No. 169.

### 5 : Figure 351

THE BAPTISM OF CHRIST. Rectangular. Very dark patina. H. 6 cm., W. 5.9 cm. A.629.351B

Christ stands in the centre in profile to the right facing St. John the Baptist, whose hand is raised over his head. Above are God the Father and the Holy Ghost. Four disciples stand on the left. Behind the Baptist is a palm tree. Another tree is visible in the distance between the figures of the Baptist and Christ. To the left a further tree. The plaquette is surrounded by a plain raised fillet. Hole at top.

Cast from a rock crystal relief on the back of the Casket of Pope Clement VII (Museo degli Argenti, Florence). The impression is superior in quality to that of the Adoration of the Magi (No. 4).

*Literature:* Molinier, No. 265; Bange, No. 749; Ricci, ii, p. 241, No. 351; Cott, p. 156; Kris, i, No. 166.

### 6 : Figure 354

CHRIST TEACHING IN THE TEMPLE. Rectangular. Dark brown patina (slightly rubbed). H. 6.1 cm., W. 9.9 cm. A.631.353B

The Child Christ stands to the right on an altar with the inscription : VALERIVS.

FB

Behind him to the right are the Virgin, St. Joseph and a standing woman, and in front to the left are nine doctors, one of them seated. In the background is a colonnade. On the left the stamped collector's mark BM. Two holes on top edge.

Cast from a rock crystal relief on the end of the Casket of Pope Clement VII (Museo degli Argenti, Florence).

*Collection:* Baron de Monville (sale Paris, 24 January 1861, No. 148, bt. Piot).

*Literature:* Molinier, No. 264; Bange, No. 757; Ricci, ii, p. 242, No. 353; Cott, p. 156; Kris, i, No. 175.

### 7 : Figure 355

THE BETRAYAL OF CHRIST. Oval. Very dark patina. H. 8.8 cm., W. 9.7 cm. A.632.354B

The plaquette, which has a double raised fillet, shows in the centre Christ, in profile to the right, greeted by Judas. On the extreme right is St. Peter attacking Malchus, and behind are soldiers and disciples. In the exergue is the inscription: VALERIVS VICENTINVS F. Below the stamped collector's mark BM.

Cast from a rock crystal plaque in the Vatican, which seems originally to have been mounted with oval reliefs of Christ carrying the Cross and the Entombment in the base of a rock crystal Crucifix. The Crucifix is generally identified as that for which Valerio Belli received a payment of 1111 gold ducats in 1525. A considerably later dating has, however, also been proposed for the reliefs. A preliminary drawing for the Betrayal of Christ at Windsor is given by Voss and Kris to Perino del Vaga and by Antal to Polidoro da Caravaggio.

*Collection:* Baron de Monville (sale Paris, 24 January 1861, No. 145).

*Literature:* Molinier, No. 270; Migeon, in *Les Arts*, No. 80, August 1908, p. 28; Bange, No. 773; Ricci, ii, p. 242, No. 354; Cott, p. 156; Zorsi, in *L'Arte*, xxiii, 1920, p. 184; Voss, *Die Malerei der Spätrenaissance in Rom und Florenz*, i, 1920, p. 76; Kris, i, Nos. 161-3 (erroneous analysis); Antal, in Popham and Wilde, *The Italian Drawings of the Fifteenth and Sixteenth Centuries in the Collection of His Majesty the King at Windsor Castle*, 1949, p. 295, No. 692.

### 8 : Figure 356

CHRIST CARRYING THE CROSS. Oval. Dark brown patina. H. 8.7 cm., W. 9.6 cm. A.635.357B

The plaquette, which has a raised fillet, shows Christ, turned to the right, bent beneath the Cross. To left and right are soldiers urging him forwards. In the left foreground is the kneeling figure of Veronica and behind her is Simon of Cyrene supporting the shaft of the Cross. In the exergue is the inscription: VALERIVS.VICENTINVS.F. Hole at top. At the foot the stamped collector's mark BM.

Cast from a rock crystal plaque in the Vatican which was originally mounted with oval reliefs of the Betrayal of Christ and the Entombment in the base of a rock crystal Crucifix. For plaquettes of the Betrayal of Christ and the Entombment see Nos. 7 and 9.

*Collection:* Baron de Monville (sale Paris, 24 January 1861, p. 27, part of No. 144).

*Literature:* Molinier, No. 274; Bange, No. 774; MacLagan, p. 63; Ricci, ii, p. 244, No. 357; Cott, p. 156.

## 9 : Figure 357

THE ENTOMBMENT. Oval. Dark brown patina. H. 8.9 cm., W. 9.8 cm. A.637.359B

The plaquette, which has a triple-raised fillet, shows the body of Christ (centre) supported on the edge of the sarcophagus by (left) St. John and (right) the Virgin. At the back and sides are ten other figures. In the exergue is the inscription: VALERIVS.DEBELLIS.VICEN.F. Hole at top. On the right the stamped collector's mark BM.

Cast from a rock crystal plaque in the Vatican which was originally mounted with oval reliefs of the Betrayal of Christ and Christ carrying the Cross in the base of a rock crystal Crucifix. For plaquettes of the Betrayal of Christ and Christ carrying the Cross see Nos. 7 and 8.

Collection: Baron de Monville (sale Paris, 24 January 1861, part of No. 144).

Literature: Molinier, No. 277; Bange, No. 772; Ricci, ii, p. 246, No. 359.

## 10 : Figure 352

THE ENTOMBMENT. Trapezoidal. Dark brown patina. H. 6.1 cm., W. 9.9 cm. A.636.358B

The plaquette, which has a narrow moulded rim, shows the body of Christ (right) supported by Joseph of Arimathea at the entrance to the tomb chamber. The kneeling Virgin (centre) holds the right hand of Christ. On a rear plane are six other figures. Trees to right and left. On the right the stamped collector's mark BM.

An example of the plaquette in lead in Berlin is inscribed on the sarcophagus VALERIVS F. Bange associates the Berlin relief with reliefs of Christ's Entry into Jerusalem, Christ washing the Feet of the Disciples (from a rock crystal relief at Vicenza), the Arrest of Christ, Christ before Pilate, the Ecce Homo, Christ carrying the Cross, Christ in Limbo and the Incredulity of St. Thomas as casts from a series of otherwise unrecorded rock crystal reliefs. The plaquettes are wrongly connected by Seroux d'Agincourt with the Casket of Pope Clement VII. For another plaquette from this series see No. 11.

Collection: Baron de Monville (sale Paris, 24 January 1861, possibly part of No. 146).

Literature: Molinier, No. 276; Bange, No. 769; Ricci, ii, p. 245, No. 358; Cott, p. 156; Seroux d'Agincourt, *Histoire de l'art*, iv, pl. XLIII, No. 7.

## 11 : Figure 353

THE INCREDULITY OF SAINT THOMAS. Trapezoidal. Dark brown patina. H. 6.2 cm., W. 10 cm. A.640.362B

The plaquette, which has a plain rim-fillet, shows (centre) St. Thomas placing his hand in the side of Christ, who is shown in profile to the left. Ten Apostles are disposed to right and left. In the background a classical building with an arch filled by a hanging lamp and in the frieze the inscription: VALERIVS/BELLVS.FA.

The plaquette forms part of the same series of reliefs as No. 10. As noted by Ricci, the relief is cast on a thick flan; it is considerably blunter than, e.g., the version of the same plaquette in the Victoria and Albert Museum. A rectangular variant is in Berlin.

Literature: Molinier, No. 282; Bange, No. 771; MacLagan, p. 64; Ricci, ii, p. 248, No. 362; Cott, p. 156.

## 12 : Figure 359

THE ENTOMBMENT. Oval. Yellowish patina. H. 8.5 cm., W. 6 cm. A.638.360B

The plaquette, which has a narrow moulded rim, shows the body of Christ (centre) supported by Joseph of Arimathea (right) and the kneeling Virgin (left). Behind is a frieze of disciples and holy women. In the sky two angels bearing a crown. On a cartouche in the exergue is the inscription:

CHVIVS.LIVORE  
SANATI.SVMVS.

An attribution of Fortnum to Giovanni Bernardi is corrected by Molinier. The central group and certain of the other figures correspond with those in No. 10. A version in lead in the Victoria and Albert Museum, London, is signed on the exergal line: VALERIVS.F. It is assumed by Molinier that the plaquette depends from a rock crystal relief, though no comparable relief is known.

Literature: Molinier, No. 278; Migeon, in *Les Arts*, No. 80, August 1908, p. 28; Bange, No. 777; MacLagan, p. 63; Ricci, ii, pp. 246-7, No. 360; Cott, p. 156.

## 13 : Figure 360

THE ADORATION OF THE SHEPHERDS. Oval. Medium brown patina. H. 8 cm., W. 6.9 cm. A.627.349B

The plaquette, which has a plain raised fillet, shows the Virgin kneeling in right profile before the Child, who is supported on a sheet by the seated figure of St. Joseph. Behind are the ox and ass. The three shepherds and three subsidiary male figures, one with a basket and dog, are grouped to left and right. Above are two flying angels with olive branches. At the back is a classical portico. On the stone on which St. Joseph is seated is the inscription:

VALER  
IVS.F.

The exergue is void. Hole at top.

Examples of the plaquette exist in Berlin, in the Victoria and Albert Museum, London, and elsewhere. Molinier assumes that the relief is cast from a lost rock crystal carving. It is regarded by Bange as a free variant of a relief on the Casket of Clement VII.

*Literature:* Molinier, No. 349; Bange, No. 760; MacLagan, pp. 61-2; Ricci, ii, p. 240, No. 349; Cott, p. 156.

#### 14 : Figure 363

CHRIST BEFORE PILATE. Rectangular, made from a trapezoidal die. Dark brown patina (slightly rubbed). H. 6 cm., W. 9.9 cm. A.633.355B

On the right is Pilate seated on a platform inscribed:

VALERIVS.BELLV  
VICINVS FA

He washes his hands in a basin held by a servant to the left. Another attendant stands behind the throne. In the centre is Christ with hands bound accompanied by soldiers and disciples. In the background a classical colonnade. Truncated at the lower corners. On the left the stamped collector's mark BM.

The plaquette is assumed by Molinier to have been cast from a lost rock-crystal plaque. A somewhat similar composition occurs on the lid of the Casket of Pope Clement VII (Museo degli Argenti, Florence).

*Collection:* Baron de Monville (sale Paris, 24 January 1861, possibly part of No. 148); Piot.

*Literature:* Molinier, No. 271; Bange, No. 766; Ricci, ii, p. 243, No. 355; Cott, p. 156.

#### 15 : Figure 361

CHRIST CARRYING THE CROSS. Trapezoidal. Dark brown patina. H. 7.7 cm., W. 11.8 cm. A.634.356B

The plaquette, which has a moulded rim, shows, in incuse, Christ in profile to the left, accompanied by soldiers, two horsemen and two of the holy women. In the background are the walls of Jerusalem with (right) a gateway, (centre) two towers, and (left) a group of spectators on the wall. Hole at top.

Related rectangular plaquettes, inscribed VALERIVS F. above the gateway, exist in Berlin and elsewhere. The present version is regarded by Molinier as a bronze mould for casting in lead or plaster. A lead version of the plaquette is in the British Museum. There is no record of the rock crystal prototype, which may have been destined for the base of a Crucifix. A rock crystal variant is in the Museo Civico at Vicenza.

*Literature:* Molinier, No. 273; Bange, No. 768; Ricci, ii, p. 244, No. 356; Cott, p. 156; Kris, i, Nos. 181, 182.

#### 16 : Figure 358

NOLI ME TANGERE. Oval. Medium brown patina (rubbed on figures). H. 4.1 cm., W. 5.5 cm. A.639.361B

The plaquette, which has a narrow moulded rim, shows the Magdalen (right) kneeling before Christ, who holds a hoe in his right hand and places his left hand on her head. To right and left wicker fencing and trees. Hole at top.

The attribution is due to Molinier and is maintained by Ricci. No other example is recorded.

*Collection:* Ephrussi (?).

*Literature:* Molinier, No. 281; Ricci, ii, p. 247, No. 361; Cott, p. 156.

#### 17 : Figure 362

CHRIST APPEARING TO THE APOSTLES. Rectangular. Medium brown patina. H. 8.5 cm., W. 5.4 cm. A.642.364B

In the centre is Christ, posed frontally with left hand raised, surrounded by ten Apostles. Behind is a high classical building with the Holy Ghost in a lunette and in the spandrels two flying figures bearing branches. Beneath the lunette is the inscription:

PAX.VOBIS  
ACCIPITE  
SPIRITVM  
SANCTVM.

At the foot, beneath the rim-fillet with which the scene is surrounded, is the signature: VALERIVS.F. Hole at top.

It is assumed by Molinier that the plaquette reproduces an otherwise unrecorded rock crystal plaque. An imperfect example of the plaquette is in Berlin.

*Literature:* Molinier, No. 284; Migeon, in *Les Arts*, No. 80, August 1908, p. 28; Bode, in *Antliche Berichte*, xxxiii, 1911-2, c. 239; Bange, No. 780; Ricci, ii, p. 249, No. 364; Cott, p. 156.

#### 18 : Figure 365

A LION HUNT. Oval. Light brown patina. H. 6.9 cm., W. 8 cm. A.653.375B

Five huntsmen and three dogs are seen galloping to the right in pursuit of a lion (centre foreground) and lioness (right). Behind is a tree. In the exergue is the signature: VALERIVS.VICENTINVS.F. Hole at top.

The plaquette exists in many collections, and appears to have been cast from an engraved rock crystal which is described by Gori and which in the eighteenth century was preserved in Florence in the collection of Francesco Ricoveri.

*Literature:* Molinier, No. 306; Bange, No. 823; MacLagan, p. 67; Ricci, ii, p. 253, No. 375; Cott, p. 157; Kris, i, No. 192; Gori, *Dactylionthea Smithiana*, 1767, ii, p. 249.



## 19 : Figure 366

APOLLO, ATHENA AND A DANCER. Oval. Medium brown patina. H. 2.6 cm., W. 2.2 cm. A.643.365B

The plaquette, which has a plain raised fillet, shows (left) Apollo seated with his lyre in his left hand. On the right stands a draped female figure with a shield. In the centre is a dancing figure of indeterminate sex. Signed in the exergue: VA.F. Hole at top.

Molinier and Bange regard the plaquette as a cast from a lost hard-stone carving. The identification of the female figure as Athena is due to Bange. The central figure is regarded by Bange as a dancing woman, and by Molinier and Ricci as a dancing man.

*Literature:* Molinier, No. 285; Bange, No. 796; Planiscig, *Bronzeplastiken*, No. 441; Ricci, ii, p. 250, No. 365; Cott, p. 156.

## 20 : Figure 369

CUPID CROWNING TWO LOVERS. Oval. Lead. H. 4.9 cm., W. 3.9 cm. A.652.374B

A maiden (left) and youth (right) are shown beside an altar, on which is a standing figure of Cupid extending two wreaths. Plain raised fillet with a bevelled edge. The exergue is void. Hole at top.

This rare plaquette exists in the British Museum and in Vienna. The very plausible attribution to Valerio Belli is due to Molinier and is maintained by Ricci.

*Literature:* Molinier, No. 304; Planiscig, *Bronzeplastiken*, No. 432; Ricci, ii, p. 253, No. 374; Cott, p. 156.

## 21 : Figure 370

HERCULES CONFRONTED BY MINERVA AND VENUS. Oval. Dark brown patina. H. 4.7 cm., W. 4.2 cm. A.646.368B

Hercules, seated on the left, is confronted by the standing figures of Minerva (centre) and Venus (right) with Cupid at her side. In the exergue is the inscription: INSTAR. Moulded rim. Hole at top.

As noted by Bange and Kris, related antique hard-stone carvings exist in Berlin and Naples. It is assumed by Maclagan that the plaquette is moulded from an impression of a crystal engraved in imitation of the antique. Kris relates the pose of Hercules to that of the *ignudo* to the right of Joel on the Sistine ceiling of Michelangelo. The inscription INSTAR (replaced on a version of the plaquette in the British Museum by the signature: VALERIVS.VI.F) relates to the story of Hercules at the cross-roads. As observed by Panofsky (who illustrates an engraving from a related cameo), the iconography depends from that of the Judgement of Paris.

*Literature:* Molinier, No. 288; Bange, No. 805; Maclagan, pp. 64-5; Ricci, ii, p. 251, No. 368; Cott, p. 156; Kris, i, No. 154; Panofsky, *Hercules am Scheidewege*, 1930, p. 105.

## 22 : Figure 368

NEPTUNE, AMPHITRITE AND CUPID. Oval. Light brown patina. H. 4.4 cm., W. 3.8 cm. A.645.367B

On the left is the naked figure of Neptune with a trident in his hand. He is embraced by Amphitrite, who stands at the right with Cupid at her side. The exergue is void. Bevelled edge.

A second example is in the Museo Nazionale, Florence, and a third, in lead, is recorded in the Rosenheim sale. None of the plaquettes is signed, but the scheme and style are closely related to those of Belli's authenticated works.

*Literature:* Molinier, No. 287; Migeon, in *Les Arts*, No. 80, August 1908, p. 28; Ricci, ii, p. 250, No. 367; Cott, p. 156.

## 23 : Figure 371

PEACE. Oval. Medium brown patina. H. 4.4 cm., W. 3.3 cm. A.651.373B

A draped female figure is shown in right profile holding an olive branch in the right hand. With her left hand she sets fire to a pile of armour on the right. The exergue is void. Plain raised fillet. Hole at top.

Examples of the plaquette occur in Berlin, the British Museum and elsewhere. Molinier's attribution to Valerio Belli has been generally accepted, though no signed version is known.

*Literature:* Molinier, No. 294; Bange, No. 789; Ricci, ii, p. 253, No. 373; Cott, p. 156.

## 24 : Figure 364

PEACE AND PROSPERITY. Circular. Lead. Diameter 4.2 cm. A.650.372B

The plaquette, which has a double raised fillet, shows Peace reclining on the left with an olive branch in her extended left hand. Behind her (centre) stands a female figure with a cornucopia and an inverted torch setting fire to a pile of military weapons. On one of the shields is the signature: VALERIVS. The exergue is void. Hole at top.

Another version of the plaquette is in Berlin. A somewhat smaller variant in the Victoria and Albert Museum, in which the background figure is omitted, is signed on the seat: VAL.VIN.

*Literature:* Molinier, No. 293; Bange, No. 788; Maclagan, p. 65; Ricci, ii, p. 252, No. 372; Cott, p. 156.

## 25 : Figure 367

THE TRIUMPH OF SILENUS. Oval. Light brown patina. H. 2.5 cm., W. 3.2 cm. A.312.35B

Silenus is carried to the right by five figures, among them a satyr and faun, preceded by a male nude playing on the cymbals. On the ground is a goat and to the left a tree. Railed base line. The exergue is void.

The plaquette, which was unknown to Molinier, is classified by Ricci as Florentine, fifteenth century, after the antique. As observed by Bange, it is cast from an intaglio in the Bibliothèque Nationale, Paris (No. 2338). The intaglio has a rebus in the exergue, and is given by Cades, Bange and Kris to Valerio Belli.

*Literature:* Bange, No. 801 (as Valerio Belli); Ricci, ii, p. 36, No. 35 (as Florentine, fifteenth century); Cott, p. 143 (as Florentine, fifteenth century); Kris, i, No. 49 (for intaglio).

## VALERIO BELLI (ATTRIBUTED TO)

## 26 : Figure 373

THE ADORATION OF THE MAGI. Rectangular. Lead. H. 6.6 cm., W. 5.6 cm. A.630.352B

The Virgin is seated on the left with the Child on her left knee and St. Joseph standing behind her. The Magi, with their retinue and two camels, approach from the right. To the right is a tree and to the left, in the background, a classical temple. Plain rim-fillet.

The plaquette, of which no other example is recorded, is given by Molinier to Valerio Belli and is regarded by Ricci as 'a later adaptation, possibly by a pupil's hand' of the Adoration of the Magi plaque on the Casket of Clement VII. The scheme and handling are alike inferior to those of Valerio Belli's authentic works.

*Literature:* Molinier, No. 260; Ricci, ii, p. 241, No. 352; Cott, p. 156.

## 27 : Figure 372

VENUS (?). Oval. Lead. H. 5.1 cm., W. 4.2 cm. A.644.366B

A female figure in flowing drapery is seen running to the right with an apple (?) in her raised right hand. The exergue is void. Recessed within a deep moulded rim.

No other version of the plaquette is recorded. The identification as Venus and the attribution to Valerio Belli are due to Molinier and are sustained by Ricci, but are conjectural.

*Literature:* Molinier, No. 286; Ricci, ii, p. 250, No. 366; Cott, p. 156.

## 28 : Figure 374

A SEATED MAN. Oval. Dark brown patina. H. 3.3 cm., W. 2.6 cm. A.654.376B

A man, nude save for his mantle, is shown seated in profile to the right, with flowers in his extended left hand. There are further flowers on the ground on the right. Double raised fillet. The exergue is void.

No other version of the plaquette is recorded. The not wholly convincing attribution to Valerio Belli is due to Molinier and is accepted by Ricci. The subject is unidentified.

*Literature:* Molinier, No. 313; Ricci, ii, p. 253, No. 376; Cott, p. 157.

## GIOVANNI BERNARDI

(b. 1496; d. 1553)

Born at Castel Bolognese, Giovanni Bernardi served in Rome at the papal mint from 1534-8 and 1541-5, but owed his great reputation to his proficiency as a crystal engraver, and was employed in this capacity by Cardinal Ippolito de' Medici and later by Cardinal Alessandro Farnese. His works for the second of these patrons were executed both in Rome and at Faenza, whither he retired and where he died. His plaquettes, like those of Valerio Belli, depend in the main from engraved crystals.

## 29 : Figure 375

THE ADORATION OF THE MAGI. Rectangular. Light brown patina. H. 7.8 cm., W. 7.1 cm. A.655.377B

The Virgin is seated on the left with the Child on her left knee. Behind her stands St. Joseph. The foremost of the Magi kneels (centre) before the Child, and the two remaining Magi stand on the right. Behind is a ruined building. Hole at top.

The relief is a reduced version of an arched plaquette which exists in its complete form in Berlin, the Victoria and Albert Museum, and other collections. An example in the Louvre is given by Molinier to Valerio Belli. The attribution to Giovanni Bernardi is due to Bange, and is accepted by MacLagan and Ricci, but is questioned by Middeldorf, who stresses the archaic character of the scheme. A related rock crystal carving at Monreale was commissioned from Giovanni Bernardi in 1539 by Cardinal Alessandro Farnese, but was executed by an assistant, Muzio.

*Literature:* Molinier, No. 261; Bange, No. 866; MacLagan, p. 69; Ricci, ii, p. 254, No. 377; Middeldorf, *Morgenroth*, No. 313; Cott, p. 157; Biagi, in *Dedalo*, xii, 1932, p. 194 ff.



## 30 : Figure 376

THE ADORATION OF THE MAGI. Rectangular with arched top. Blue glass. H. 9.8 cm., W. 7.2 cm. A.656.378B

The composition is identical with that of No. 29, but is complete at the top. In a gilt bronze frame with a ring for suspension.

The relief corresponds with the complete bronze versions of the Adoration of the Magi relief, and is regarded by Ricci as an impression produced in substitution for a rock crystal plaque.

*Literature:* Ricci, ii, p. 254, No. 378; Cott, p. 157.

## 31 : Figure 377

MELEAGER SLAYING THE CALYDONIAN BOAR. Oval. Medium brown patina (thin casting). H. 9.6 cm., W. 11.4 cm. A.669.391B

A wild boar surrounded by dogs is attacked from the left by Diana, with bow and arrow, from the back by three figures with spears, and from the right by Meleager with a club raised above his head. The central figure in the background holds a shield with the Farnese arms. At the extreme back is a forest. The exergue is void. On the reverse a portrait painted by an unidentified seventeenth-century Dutch artist.

Blunt cast from a rock crystal relief in Giovanni Bernardi's masterpiece, the Cassetta Farnese in the Museo Nazionale, Naples. The crystal relief appears to have been one of four carvings despatched by Bernardi to Cardinal Farnese in April 1544. Ricci notes the presence of another example of the plaque in the British Museum and of a terracotta squeeze in Berlin.

*Collection:* Hainauer (Bode, *Die Sammlung Oscar Hainauer*, 1897, p. 100, No. 243; *Bronze plaques and medals*, No. 48). *Literature:* Ricci, ii, p. 259, No. 391; Cott, p. 157; Slomann, in *B.M.*, xlviii, 1926, p. 14; Kris, i, No. 247 (reproduction numbered 248).

## 32 : Figure 378

THE FALL OF PHAETHON. Oval. Medium brown patina. H. 9 cm., W. 6.8 cm. A.659.381B

In the upper half of the plaque, Phaethon, with his chariot and four horses, is seen falling headlong from the sky. Below, to the left, is the reclining figure of the River God Eridanus, and to the right are the three Heliades transformed into trees. In the exergue is the inscription IOANEI. Treble rim-fillet.

The same subject is represented in a smaller plaque by Giovanni Bernardi, of which an example is in Berlin. A cornelian intaglio from which the smaller plaque was

cast was recorded in an impression by Cades (*Dactylothea* of the Antiquarium in Berlin). There is no record of a crystal corresponding with the larger plaque. Both plaquettes depend from a scheme of Michelangelo, of which the modello has been identified in a drawing in the British Museum (Wilde, No. 55) and the final version is contained in a drawing at Windsor (Popham and Wilde, No. 430). The upper part of the plaque does not exactly correspond with the scheme shown in either drawing, and of the lower figures only the Eridanus and the nymph on the left conform to Michelangelo's design. The drawing was presented by Michelangelo to Tommaso Cavalieri in September 1533, and the plaquettes must therefore have been made after this time.

*Literature:* Molinier, No. 327; Bange, No. 880; Ricci, ii, p. 255, No. 381; Cott, p. 157; Slomann, in *B.M.*, xlviii, 1926, p. 10; Popham and Wilde, *The Italian Drawings of the Fifteenth and Sixteenth Centuries ... at Windsor Castle*, 1949, pp. 253-4; Wilde, *British Museum: Italian Drawings, Michelangelo and his Studio*, 1953, pp. 91-3.

## 33 : Figure 382

THE RAPE OF GANYMEDE. Oval. Dark brown patina (rubbed on exposed surfaces). H. 6.8 cm., W. 9.1 cm. A.660.382B

Ganymede, naked save for a mantle blowing out above him, is carried off by an eagle with outstretched wings. Below are clouds. Treble rim-fillet. Hole at top.

Examples of this frequently encountered plaque exist in Berlin, the Victoria and Albert Museum, the Museo Correr Venice and elsewhere. The plaquettes are casts from a lost rock crystal carving by Giovanni Bernardi, of which a cast made by Cades (61, 7) is reproduced by Slomann. The crystal was in turn based on a drawing presented by Michelangelo to Tommaso Cavalieri in the autumn or winter of 1532. Michelangelo's original drawing is lost, but a copy, possibly by Giulio Clovio, is at Windsor Castle. The Windsor drawing is in reverse to the present composition, but corresponds with a larger bronze plaque of which a single version exists in the Wallace Collection.

*Literature:* Molinier, No. 328; Bange, No. 876; MacLagan, p. 70; Ricci, ii, p. 256, No. 382; Cott, p. 157; Slomann, in *B.M.*, xlviii, 1926, pp. 10-13; Kris, *Steinschneidekunst*, No. 236; Popham and Wilde, *The Italian Drawings of the Fifteenth and Sixteenth Centuries ... at Windsor Castle*, 1949, p. 457.

## 34 : Figure 380

THE CONTINENCE OF SCIPIO. Oval. Lead. H. 5 cm., W. 6 cm. A.664.386B

On the left two male figures are seated on a platform before

a colonnade. Before them (centre) are a woman and a child surrounded by a group of soldiers. To the right is a doorway. In the exergue is the signature: .IO.BER.F. Bevelled edge.

The relief, of which no example in bronze is known, appears to have been cast from an otherwise unrecorded rock crystal carving. Bange brings it into relation with a rock crystal carving of the Family of Darius before Alexander which is described by Vasari and of which a cast is in the Museo Nazionale, Naples.

*Literature:* Molinier, No. 386; Bange, No. 913; Ricci, ii, p. 257, No. 386; Cott, p. 157; Kris, i, No. 283; *Le gallerie nazionali italiane*, iv, No. 117 (for Naples relief).

### 35 : Figure 381

THE JUSTICE OF BRUTUS. Oval. Lead. H. 5 cm., W. 6.8 cm. A.657.379B

The plaquette, which is oval and has a bevelled edge, shows Brutus (left) seated on a platform with two attendants behind him. In the centre are the executioner with drawn sword and the son of Brutus who kneels with hands tied behind his back. The group is accompanied by six other figures and two horsemen.

It is assumed by Bange and Kris that the plaquette depends from a lost crystal relief. The ascription to Giovanni Bernardi (replacing an attribution of Molinier to Valerio Belli) is due to Filangieri, and is accepted by Bange and Ricci.

*Literature:* Molinier, No. 299; Bange, No. 915; Ricci, ii, pp. 254-5, No. 379; Cott, p. 157; Kris, i, No. 284.

### 36 : Figure 379

NEPTUNE. Oval. Light brown patina. H. 8 cm., W. 6.6 cm. A.668.390B

In the centre is Neptune, with body posed frontally and head in profile to the right, standing in a shell drawn by four sea-horses. In the water in the foreground are three dolphins. To the left is the signature: IOHANNES. Double rim-fillet. Hole at top.

Ricci wrongly states that 'no other example of this handsome plaquette seems to be on record'. It was known to Molinier from an example in Berlin, on which he failed to read the signature and which was therefore classified by him as the work of an anonymous sixteenth-century Italian artist. The correct ascription to Giovanni Bernardi is restored by Bange. Other examples are in the Victoria and Albert Museum, London, and the Museo Nazionale, Naples. MacLagan draws attention to affinities with an engraved crystal in the British Museum ascribed by Dalton to Valerio Belli.

*Literature:* Molinier, No. 590; Bange, No. 873; MacLagan, p. 69; Ricci, ii, p. 259, No. 390; Dalton, *British Museum: Catalogue of Engraved Gems*, No. 738, pl. xxvii.

### 37 : Figure 383

VENUS AND CUPID WITH OTHER GODS. Oval. Lead. H. 3.8 cm., W. 4.6 cm. A.658.380B

In the centre stand Venus and Cupid. To the right are Apollo playing on his lyre and a seated figure of Pan playing a syrinx, and to the left are (?) Hercules and Bacchus. Bevelled edge.

The identification of the figures is due to Bange, who explains the plaquette as a cast from a hard-stone carving reproduced by Lippert. Ricci notes 'traces of an illegible inscription very faintly engraved' on the upper edge of the present specimen.

*Literature:* Molinier, No. 322; Bange, No. 918; Ricci, ii, p. 255, No. 380; Cott, p. 157 (all as Giovanni Bernardi).

### 38 : Figure 386

THE RAPE OF THE SABINES. Oval. Light brown patina. H. 6.6 cm., W. 7.5 cm. A.663.385B

Ten Roman soldiers are shown carrying off five Sabine women. Behind (centre) is a circular tower, flanked by two rectangular towers. In the exergue is the signature: .IOAN.DE.CASTRO.BON. Plain rim-fillet. Hole at top.

Cast from a rock crystal carving made by Giovanni Bernardi for Cardinal Ippolito de' Medici. The lost prototype is described by Vasari. The plaquette exists in its present form in a number of collections, and is also found in an unsigned version (*Morgenroth*, No. 317). The death of Cardinal Ippolito de' Medici (1535) provides a *terminus ante quem* for the composition.

*Literature:* Vasari, ed, Milanesi, v, p. 372; Molinier, No. 334; Bange, No. 909; MacLagan, p. 70; Ricci, ii, p. 257, No. 385; Cott, p. 157; Kris, i, No. 232.

### 39 : Figure 385

THE TRIUMPH OF AMPHITRITE. Oval. Medium brown patina. H. 5.8 cm., W. 4.8 cm. A.647.369B

In the centre a nymph in floating drapery is seen in a chariot drawn to the left by two sea-horses. To the left is a siren embraced by a triton, and to the right a nymph seated on a triton's back. Another figure is on the right. In the sea in the foreground a swimming cupid. Double raised fillet. Hole at top.

The plaquette, of which versions exist in Berlin, Vienna and elsewhere, is given by Molinier, Planiscig and Ricci to

Valerio Belli and by Bange to Giovanni Bernardi. The latter attribution is the more plausible.

*Literature:* Molinier, No. 289; Bange, No. 874; Planiscig, *Bronzeplastiken*, No. 425; Ricci, ii, p. 251, No. 369; Cott, p. 156.

#### 40 : Figure 388

PAN AND SYRINX. Oval. Dark lacquer (much rubbed) over light brown bronze. H. 4.2 cm., W. 3.4 cm. A.603.325B

A bearded figure seated frontally and playing on a syrinx is represented turning to (left) a naked female figure in right profile, also seated on a rock. On the right is a goat's head. Four holes.

The plaquette is listed by Molinier among plaquettes after the antique, and by Bange as a work of Giovanni Bernardi. A second plaquette in Berlin is undoubtedly by the same hand (Bange, No. 888), and it is likely that the attribution to Bernardi is correct. The subject is identified by Molinier and Ricci as Pan and Syrinx, and by Bange tentatively as Polpyhemus and Galatea. The presence of a goat's head lends some authority to the first interpretation.

*Literature:* Molinier, No. 15; Bange, No. 887; Ricci, ii, p. 226, No. 325 (as Italian, early sixteenth century); Cott, p. 155.

#### 41 : Figure 387

A PANTHER HUNT. Oval. Lead. Very dark brown patina. H. 6.6 cm., W. 8.4 cm. A.665.387B

Three horsemen are shown galloping to the right accompanied (right and left) by two attendants on foot. In the centre foreground is a panther surrounded by four dogs. To the right a tree. In the exergue is the signature: .10 followed by a flower. Double raised fillet.

It is assumed by Molinier that this rare plaquette, of which a second example is in the British Museum, depends from a lost rock crystal carving.

*Literature:* Molinier, No. 339; Ricci, ii, p. 258, No. 387; Cott, p. 157 (all as Giovanni Bernardi).

#### 42 : Figure 390

ALLEGORICAL MALE FIGURE. Oval. Medium brown patina. H. 4.6 cm., W. 3.9 cm. A.667.389B

A naked youth turned three-quarters of the left is represented gazing at a convex mirror held in his right hand. His lowered left hand holds a scroll with the inscription: OVE/IOVE/GGIOMEST/ES/SOEL/FALLI/RMI/O (Ove io veggio me stesso el fallir mio). Bevelled edge.

The plaquette is regarded by Molinier as a cast from an engraved rock crystal. His attribution to Giovanni Ber-

nardi is supported by Bange and Ricci. The figure is tentatively identified by Cott as Narcissus.

*Literature:* Molinier, No. 343; Migeon, in *Les Arts*, No. 80, August 1908, p. 30; Bange, No. 886; Ricci, ii, pp. 258-9, No. 389; Cott, p. 157 (all as Giovanni Bernardi).

#### 43 : Figure 384

BUST OF A YOUTH. Oval. Yellowish brown patina. Plaquette: H. 3.4 cm., W. 2.7 cm. Border: H. 6 cm., W. 5.2 cm. A.324.47B

The draped bust of a youth with rams' horns on his head is shown in profile to the right. The plaquette is framed in a border, cast separately, showing putti playing among vine stems. Suspension loop at top.

Examples of the central plaquette alone exist in a number of collections. The subject is identified by Bange as Alexander the Great as Jupiter Ammon. The border recurs as a frame to a plaquette in the Garnier sale ascribed to Valerio Belli and to an Allegory of Virginité in the Museo Nazionale, Florence, ascribed to Giovanni Bernardi. The fifteenth-century dating proposed by Ricci for the present plaquette cannot be sustained, and it is likely that both the relief and frame were produced in the studio of Bernardi.

*Collection:* Baron de Monville (sale Paris, 24 January 1861, No. 139).

*Literature:* Molinier, No. 743; Bange, No. 58 (beginning of the sixteenth century); Ricci, ii, pp. 42-3, No. 47 (plaquette Florentine, fifteenth century; surround Milanese, early sixteenth century); Cott, p. 143 (as Florentine, fifteenth century).

### GIOVANNI BERNARDI (AFTER)

#### 44 : Figure 389

BULL-BAITING. Rectangular. Reddish brown patina. H. 6.4 cm., W. 9.4 cm. A.693.415B

Above a raised base line is (centre) a bull attacked by three hounds. Round the edges of the group are two mounted huntsmen with spears and two followers on foot.

In its original form the plaquette is oval, and the raised base line forms the upper edge of a blank exergue. A version in Berlin is rightly given to Giovanni Bernardi by Bange, who notes that a chalcedony relief based on the plaquette is published by Tietze-Conrat. Two related sixteenth-century carnelian intaglios, in the Cabinet des Médailles, Paris (Nos. 2480, 2481), are cited by Ricci. The present version lacks much of the detail of the oval plaquette, and is a later after-cast adapted to a rectangle.



*Literature:* Bange, No. 920 (as Giovanni Bernardi); Tietze-Conrat, in *W.J.*, xxxv, 1920-I, p. 155, fig. 78-80; Mariette, *Traité des pierres gravées*, i, pl. 123, 124; Ricci, ii, p. 272, No. 415 (as Italian, sixteenth century, possibly a later casting); Cott, p. 158 (as Italian, sixteenth century).

## BERTOLDO DI GIOVANNI

(b. ca. 1420; d. 1491)

Trained by Donatello, Bertoldo seems to have worked exclusively in bronze as a medallist and maker of statuettes and of reliefs. The attribution to the sculptor of the original of the work listed below is contingent on its relationship to a Crucifixion with Saints in the Museo Nazionale, Florence, which is ascribed to Bertoldo in the 1492 inventory of the Medici collection.

### 45 : Figure 9

THE LAMENTATION OVER THE DEAD CHRIST. Rectangular. Reddish brown patina. H. 12.7 cm., W. 20.3 cm. A.734.456B

In the centre the body of Christ rests on the Virgin's knees, his head held by a seated woman on the left and his right foot supported by the Magdalen. Behind are three female figures, that in the centre with outstretched hands, and to left and right are two standing men, one of whom holds the crown of thorns.

The bronze is a late after-cast from the relief of the Lamentation over the Dead Christ by Bertoldo in the Museo Nazionale, Florence. As noted by Bode, to whom the ascription to Bertoldo of the Bargello relief is due, the figure of Christ depends from the Lamentation on one of Donatello's two pulpits in S. Lorenzo, Florence. The casting of the present example is thin and of poor quality, and much of the detail in the heads and drapery has been effaced. Another after-cast is in the Louvre (Inv. OA 9154).

*Literature:* Cott, p. 158 (as Italian, sixteenth century); Bode, *Bertoldo*, pp. 61-2.

## CAMELIO

(b. ca. 1455-60; d. 1537)

Vettor di Antonio Gambello, known as Camelio, was appointed master of the dies at the Venetian mint in 1484, working in Venice till 1510 and again from 1516 till his death in 1537. Probably before 1484 and between 1513 and 1516 he was employed in Rome as an engraver at the papal mint. His style as a relief

artist can be reconstructed from the reverses of his signed medals and from two signed bronze reliefs inserted in his tomb, now in the Ca d' Oro, Venice.

### 46 : Figure 72

A LION. Circular. Medium brown patina. Diameter 5.4 cm. A.399.122B

The plaquette, which has a moulded rim, shows a lion turned to the left with its right front paw resting on a ball or globe. Above is the inscription:

R  
ANIM  
V

In the exergue is the signature:

.VCAMELIO  
.FA.

Hole at top.

No other version of the plaquette is recorded, and there is no means of determining whether it was produced in Venice or in Rome. Molinier explains it as the reverse of an otherwise unrecorded medal. It has been suggested (manuscript note in Kunsthistorisches Institut, Florence) that the inscription should be completed to read R(ex)ANIM(al)V(m).

*Literature:* Molinier, No. 157; Ricci, ii, p. 87, No. 122; Cott, p. 149.

## CARADOSSO

(b. ca. 1452; d. 1526/7)

Cristoforo Foppa, called Caradosso, was active as a goldsmith and medallist in Milan after 1475, and enjoyed a position of some prominence at the Sforza court. After the expulsion of Lodovico il Moro, he remained in Milan, moving in 1505 to Mantua and thence to Rome, where in 1509 he founded the guild of Roman goldsmiths and where he died in 1526/7. Caradosso is known solely as a plaquette artist and medallist, and appears to have had no responsibility for the larger works in Rome and Milan which have sometimes been ascribed to him.

### 47 : Figure 71

THE RAPE OF GANYMEDE. Rectangular. Gilt bronze (much rubbed). H. (plaquette) 5.1 cm., W. 5 cm. H. (overall) 8.5 cm., W. 8.4 cm. A.372.95B

The plaquette, which is framed with four openwork palmettes (that on the right damaged), shows in the background, above the walls of a city, Ganyমেদে carried off

by an eagle. In the foreground are three horsemen with dogs and other figures.

This and the following plaquette (No. 48) correspond with the plaquettes described on a silver inkstand by Caradosso, of which an account is given in the *De Nobilitate Rerum* of Ambrogio Leone (1525, c. xli): 'Nam in uno illius latere nudi equis insidentes spectantur, qui auxilio cuidam puero venerant, quem aquila eripuerat in coelum; illi vero suscipientes aquilam puerum deportantem, cum animum propositumque ostendunt ut evocare cum equis quoque velle videantur, ubi eis figuris raptum Ganymedis ostendit. In altero pugna Centaurorum cum Lapithis est.' According to Sabba Castiglione, Caradosso worked on the inkstand for twenty-six years. An inventory of 31 January 1586, made on behalf of Francesco di Giovanni di Lucio Foppa, mentions the inkstand and plaquettes or moulds derived from it: 'Un calamo d' argento desfatto con uno torrino lavorato de relevo a triumpho. Item quattro piastre lavorate ut supra a figure.' The remaining plaquettes on the inkstand represented Hercules and Cacus and Hercules and the Nemean Lion. The present plaquettes (Nos. 47, 48) correspond with plaquettes on the lost inkstand, and must therefore be by Caradosso. It has been argued by Bode that Bramante designed or intervened in the preparation of the reliefs, and a number of engravings by or related to Bramante (for which see Hind, *E.I.E.*, pl. 633-6) offer parallels for the architectural forms and the space structure, which are among the most notable features of the plaquettes. The present version is of poor quality, and is perhaps an after-cast.

Byam-Shaw (private communication) points out that the iconography of the plaquette has points in common with a woodcut by the Master I.B. and with a drawing by Ripanda at Lille, in both of which the foreground of the scene is occupied by dogs and horsemen (for these see Byam-Shaw, in *The Print-Collector's Quarterly*, xx, 1933, pp. 24, 28).

*Literature:* Molinier, No. 149 (as Caradosso); Migeon, in *Les Arts*, No. 80, August 1908, p. 98 (as Caradosso); Bode, in *Zeitschrift für Numismatik*, xxxiii, 1921-2, pp. 145-55 (as style of Bramante); Bange, No. 619 (as Bramante); Ricci, ii, p. 70, No. 95 (as Caradosso); Cott, p. 148 (as Caradosso).

#### 48 : Figure 76

BATTLE OF THE CENTAURS AND LAPITHS. Rectangular. Medium brown patina. H. 5.1 cm., W. 5 cm. A.373.96B

The scene takes place before an open hall, of which the supporting columns, a frieze with bucranes and garlands and a rear arcade are visible. The struggling figures of the centaurs and lapiths are disposed across the foreground. The plaquette is surrounded by a plain rim-fillet on three sides.

From the same series of plaquettes as No. 47. The scene is also described by Ambrogio Leone in the passage cited above. The plaquette is found singly in a number of collections, and also appears on the base of a bronze statuette formerly in the Heseltine collection along with a version of No. 49. Bange notes that one figure reappears on a doorway from the Palazzo Stanga at Cremona, now in the Louvre.

*Literature:* Molinier, No. 150 (as Caradosso); Migeon, in *Les Arts*, No. 80, August 1908, p. 18 (as Caradosso); Bange, No. 620 (as Bramante); Ricci, ii, p. 70, No. 96 (as Caradosso); Cott, p. 148 (as Caradosso); *B.F.A.C.*, 1912, p. 60, No. 15 (for Heseltine base).

#### 49 : Figure 78

SILENUS AND THE MAENADS. Rectangular. Dark brown patina. H. 5 cm., W. 4.9 cm. A.374.97B

The scene takes place before a high classical building with projecting wings. In the centre is Silenus, whose ass has fallen; he is attacked from behind by a number of bacchantes, one of whom pulls the ass's ears. The relief is surrounded by a raised rim-fillet on three sides.

Though the plaquette is not described by Ambrogio Leone, it has been accepted from the time of Molinier as part of the same series of plaquettes as Nos. 47 and 48. Along with the latter plaquette it recurs on the base of a bronze statuette formerly in the Heseltine collection.

*Literature:* Molinier, No. 151 (as Caradosso); Bange, No. 621 (as Bramante); Ricci, ii, p. 71, No. 97 (as Caradosso); Cott, p. 148 (as Caradosso).

#### 50 : Figure 77

UNIDENTIFIED MARINE SCENE. Rectangular. Dark brown patina. H. 5 cm., W. 4.9 cm. A.376.99B

In the centre a male figure with back turned is removing his clothes. To the right is a second male nude with head upturned, also divesting himself of his robe. To the left is a seated fisherman. The scene takes place on a sea-shore, and in the middle distance are five men in a partly submerged sailing boat. The walls of a city can be seen on the further shore. In the water is the head of a man swimming. The plaquette is surrounded by a raised rim-fillet on three sides. Hole at top.

The plaquette forms part of the same series of scenes as the three preceding numbers. It exists also in a circular form (see No. 51). Ricci regards the circular form as the original and the present form as a reduction. The contrary case is argued with great conviction by Planiscig. The scene has not been identified. The central figure is reproduced on a doorway from the Palazzo Stanga at Cremona, now in the Louvre.



*Literature:* Molinier, No. 153 (as Caradosso); Bange, No. 622 (as Bramante); Planiscig, *Est. K.*, No. 383; Ricci, ii, p. 72, No. 99 (as Caradosso); Cott, p. 148 (as Caradosso).

### 51 : Figure 74

UNIDENTIFIED MARINE SCENE. Circular. Yellowish patina. Diameter 6.2 cm. A.375.98B

The plaquette, which has a raised rim-fillet, follows the composition of No. 50 save for the appearance of water in the exergue at the base and of a cliff at the left. Two holes at top and bottom.

The plaquette is a circular derivative from No. 50 and not the prototype of this composition, as assumed by Ricci. Circular examples are recorded in the Courajod collection, at Vienna and elsewhere.

*Literature:* Müntz, in *G.B.A.*, xxvii, 1883, p. 504; Bonaffé, in *G.B.A.*, xxx, 1884, p. 19; Molinier, No. 153 (as Caradosso); Planiscig, *Est. K.*, No. 383; Ricci, ii, pp. 71-2, No. 98 (as Caradosso); Cott, p. 148 (as Caradosso).

### 52 : Figure 73

HERCULES AND CACUS. Rectangular with arched top. Medium brown patina. H. 6.1 cm., W. 3.7 cm. A.381.104B

The plaquette, which is surrounded by a raised rim, shows the figure of Cacus prostrate on the ground. Hercules stands over him, with his left hand on Cacus' neck, about to strike him with a club. To the left are two clothed men before a temple or palace supported by columns, and to the right is a winged youth on a rearing horse.

A version of the plaquette in lead is in Berlin. A somewhat later circular plaquette of Virtue triumphant over Vice in the Victoria and Albert Museum (7497-1861) contains a variant of the central group. The plaquette is by the same hand as the recorded plaquettes of Caradosso, but is of different format from the relief on the silver inkstand described by Ambrogio Leone, from one of which it may derive. The subject of the relief on the inkstand is given by Leone as Hercules and Cacus. Ricci's description of the present plaquette as Hercules and Geryon is incorrect.

*Literature:* Migeon, in *Les Arts*, No. 80, August 1908, p. 18 (as Caradosso); Bange, No. 624 (as Bramante); Ricci, ii, p. 75, No. 104 (as Caradosso); Cott, p. 148 (as Caradosso).

### 53 : Figure 75

A TRIUMPH. Rectangular with triangular pediment. Medium brown patina. H. 5.4 cm., W. 3 cm. A.379.102B

The plaquette, which terminates above in a triangular pediment and is framed at the sides by fluted columns,

shows a perspective view of a vaulted building, through which there drives a warrior or emperor posed frontally in a chariot drawn by two horses. In the pediment is an eagle with outstretched wings.

No other example of this fine plaquette is known. From the time of Piot it has been associated with the plaquettes ascribed to Caradosso, and there is no reason to doubt that it is a work of the same hand. The seated figure in the chariot may be compared with Bramante's fresco of the philosopher Chilon, formerly in the Palazzo del Pretorio at Bergamo, and the perspective scheme presents analogies to that of an intarsia with the Decollation of the Baptist at Bergamo, reputedly based on a Bramante cartoon.

*Literature:* Piot, in *G.B.A.*, xviii, 1878, p. 1067; Piot, in *L'Exposition universelle de 1878, l'art ancien*, p. 403; Piot, *L'Art ancien à l'exposition de 1878*, p. 414; Müntz, in *G.B.A.*, xxvii, 1883, p. 411; Molinier, No. 155 (as Caradosso); Migeon, in *Les Arts*, No. 80, August 1908 (as Caradosso); Ricci, ii, pp. 74-5, No. 102 (as Caradosso); Cott, p. 148 (as Caradosso).

## CRISTOFORO DI GEREMIA

(active 1456-76)

A native of Mantua, Cristoforo di Geremia was employed after 1456 in Rome, working from 1461 under the patronage of Cardinal Scarampi and entering the papal service in 1465. He died in 1476. The basis for knowledge of his work is supplied by a number of authenticated medals.

### 54 : Figure 19

AN EMPEROR AND CONCORD. Rectangular. Medium brown patina. H. 7 cm., W. 7 cm. A.332.55B

The plaquette, which has a moulded rim and a raised base line, shows a laureated emperor in profile to the right, with a caduceus in the left hand, clasping the right hand of a female figure with a cornucopia in her left arm. Between the figures on a tripod is a basket of fruit. Two holes at top.

The attribution to Cristoforo di Geremia is due to Molinier. A closely similar scheme, without the tripod, appears on the reverse of a medal by Cristoforo di Geremia (Hill, No. 755), of which the obverse represents Augustus (Armand) or Constantine (Hill), and is employed again by the same artist on a medal of Pope Sixtus IV (Hill, No. 753). The reverse is variously interpreted as Augustus and Abundance (Molinier, Bange, Ricci), an Emperor and Concord (MacLagan), and Constantine the Great and the Church (Hill). The reverse of the medal is reproduced on

the façade of the Certosa at Pavia. Molinier suggests that the plaquette (which is known from examples in Berlin, the Louvre and elsewhere) was made as part of an inkstand.

*Literature:* Molinier, No. 90; Migeon, in *Les Arts*, No. 80; August 1908, p. 22; Hill, in *B.M.*, xviii, 1910, p. 267; Foville, in *Revue de l'art ancien et moderne*, xxx, 1911, pp. 446-7; Hill, in *Atti e memorie dell'Istituto Italiano di Numismatica*, ii, 1915, p. 257; MacLagan, p. 47; Bange, No. 611; Hill, *Corpus*, No. 755; Ricci, ii, p. 48, No. 53; Cott, p. 143 (all as Cristoforo di Geremia).

### 55 : Figure 20

ALLEGORICAL FEMALE FIGURE. Circular. Dark brown patina. Diameter 8.9 cm. A.333.56B

A winged female figure is seen seated to the left on a sphere or globe. Her head is turned to the right, and she holds a winged trumpet in her right hand and a cornucopia in her left. Hole at top.

No other example is recorded. The ascription to Cristoforo di Geremia is due to Migeon and is accepted by Ricci. The plaquette is not, however, closely related to the reverses of authenticated medals by this artist or to No. 54. The figure is identified by Migeon as Victory. The emblems are those of Fame and Plenty.

*Literature:* Migeon, in *Les Arts*, No. 80, August 1908, p. 22; Ricci, ii, p. 48, No. 56; Cott, p. 143 (all as Cristoforo di Geremia).

## DONATELLO

(b. ca. 1386; d. 1466)

No fully authenticated small bronze relief by Donatello is known, and the attribution of the works listed below is contingent on their relationship to sculptures in larger forms.

### 56 : Figure 6

VIRGIN AND CHILD WITH FOUR ANGELS. Circular. Dark brown patina. Diameter 22.2 cm. A.285.8B

The relief has a concave surface and is surrounded by a narrow raised rim. The figures are portrayed as though in a circular window behind a protruding balcony. The Virgin inclines her head towards the Child, who is seated to the right. On the left is an angel in three-quarter length with hands outstretched towards the Child, accompanied by a second angel at the back, and on the right is an angel in profile to the left carrying a bowl, also accompanied by a second angel. Hole stopped at top.

The history of this important relief cannot be fully reconstructed. A plaster cast in the Soane Museum, London, was obtained in Florence before 1835 by Henry Howard, by whom it was presented to Sir John Soane, and there is thus a presumption that in the early nineteenth century the bronze was still in Florence. The relief is given by Molinier to the school of Donatello, by Ricci to Donatello, and by Bode to Bertoldo. In favour of the ascription to Donatello it may be noted (i) that the perspective scheme of the circular aperture finds a parallel in a relief designed by Donatello, the Virgin and Child over the south entrance to Siena Cathedral; (ii) that the balustrade is analogous to the projecting railing in front of the relief of the Ascension or Christ appearing to the Apostles on one of the two pulpits in San Lorenzo, Florence; (iii) that the paired angels are reminiscent of figures in the friezes of the pulpits; and (iv) that Donatello in 1456 presented his doctor, Giovanni Chellini, with 'un Tondo grande quanto un Tagliere, nel quale era scolpita la Vergine Maria col Bambino in collo, e 2 Angeli da Lato tutti di Bronzo'. The attribution to Bertoldo appears to rest on analogies between the main figure and this sculptor's statuettes. The space structure of the relief is, however, more sophisticated than that on the reverses of Bertoldo's medals. Though the handling of the drapery forms at the base of the relief is weaker than in comparable passages in the San Lorenzo pulpits, the form and character of the relief are explicable only if it was designed by Donatello and finished in his workshop about 1455.

*Collection:* probably Piot (sale Paris, 25 April 1864, No. 27); Timbal.

*Literature:* Giraud, *Les Arts du métal*, 1881, pl. XIX-2 (as Donatello); Molinier, No. 66 (as School of Donatello); Migeon, in *Les Arts*, No. 80, August 1908, p. 15 (as Donatello); Bode, *F.B.R.*, 4th ed., 1921, p. 119 (as Donatello 'von fremder Hand sauber ziselirt'); Vaudoyer, in *L'Amour de l'art*, 1925, p. 254; Bode, *Bertoldo*, pp. 69-70 (as Bertoldo); Ricci, ii, p. 12, No. 8 (as Donatello); Cott, p. 141 (as attributed to Donatello); Landais, p. 33 (as workshop of Donatello).

## DONATELLO (AFTER)

### 57 : Figure 3

VIRGIN AND CHILD BEFORE A NICHE. Rectangular with rounded top. Medium brown patina. H. 9.6 cm., W. 7.5 cm. A.512.234B

The plaquette, which has a rounded top corresponding with the outer face of a shell niche supported by pilasters, shows the Virgin in half-length in profile to the left with the Child on her right arm. The Child's left arm passes round the Virgin's neck. Hole at top.

The plaquette, which exists in many collections and of which this is one of the finest surviving examples, is widely regarded (e.g. by Bange) as a derivative from a relief by Donatello. The connection with Donatello is unmistakable, but it is not clear whether we have here to do with a plaquette designed by Donatello or with a reduction from a lost Donatello relief. The composition is likely to originate in the late fourteen-forties, and there may thus be some substance in the suggestion of Molinier and Ricci that the plaquette was cast in Padua. It is listed by Bange among Florentine plaquettes associable with Donatello, and is described by Middeldorf as after Donatello.

*Literature:* Molinier, No. 372 (as Paduan); Bange, No. 292 (as a 'häufig vorkommende Nachbildung eines Reliefs aus Donatellos mittlerer Zeit'); Ricci, p. 174, No. 234 (as Paduan); Cott, p. 145 (as Paduan); Middeldorf, *Morgenroth*, Nos. 295, 296 (as after Donatello).

### 58 : Figure 5

VIRGIN AND CHILD WITH A GARLAND. Rectangular. Lead. H. 7.7 cm., W. 6.7 cm. A.510.232B

The composition is adapted from that of No. 57, from which it differs in the dressing of the Virgin's hair, the placing of her right hand, and the posture of the right arm of the Child. Behind the group is a garland with two hanging ornaments, and round it runs a border composed on three sides of S-shaped scrolls and at the base of conventionalised acanthus foliage.

A silhouetted version in gilt bronze in the Louvre was regarded by Molinier as Paduan, and a Paduan origin is also presumed by Bange, who gives the relief to Giovanni da Pisa. The dependence of the scheme from No. 57 is recognised by Middeldorf, who dismisses Bange's attribution to Giovanni da Pisa as arbitrary. In a variant in Berlin (Bange, No. 347) the group is combined with figures of SS. Francis and Anthony of Padua. The popularity of the scheme seems to have been due to the fact that it derives from Donatello, but both variants of the plaquette are likely to have been produced in Padua.

*Literature:* Molinier, No. 366 (as Paduan); Bange, Nos. 347, 348 (as Giovanni da Pisa); Ricci, ii, p. 172, No. 232 (as Paduan); Cott, p. 145 (as Paduan); Middeldorf, *Morgenroth*, No. 297 (as follower of Donatello).

### 59 : Figure 2

VIRGIN AND CHILD BETWEEN TWO CANDELABRA. Rectangular. Medium brown patina. H. 12.1 cm., W. 8.6 cm. A.511.233B

The Virgin, wearing a diadem, is seen in half-length in profile to the right standing behind a parapet. She supports

the back of the sleeping Child with her left hand. On the front face of the parapet is a cartouche partly concealed by a draped cloth. To the right and left are candelabra with triangular bases; above are flaming braziers supported by small angels. At the top an open-work palmette handle.

Many versions of this beautiful plaquette are known. Ricci rightly regards the present example as 'of the earliest and best state'. The composition is ascribed by Fortnum to Cristoforo di Geremia and by Bode to Bellano, and is looked upon by Molinier, Planiscig and Ricci as Paduan. MacLagan relates the motif to that of a marble Virgin and Child between two Candelabra by the so-called Piccolomini Master in the Victoria and Albert Museum, London. The attribution to Bellano and a hypothetical origin in Padua are contested by Middeldorf. The design is of great distinction, and is almost certainly derived from a lost relief by Donatello. The finest versions of the plaquette are likely to be Tuscan, though the scheme may also have been copied in North Italy, where, as noted by Planiscig, it influenced a relief of 1511 on the Ospedale dei Poveri Sartori in Venice.

*Literature:* Fortnum, *A Descriptive Catalogue of the Bronzes of European Origin in the South Kensington Museum*, 1876, p. 36 (as Cristoforo di Geremia); Molinier, Nos. 367-371 (five variants as Paduan); Bode, in *Archivio storico dell' arte*, iv, 1891, p. 411 (as Bellano); Bange, No. 345 (as Bellano); Planiscig, *Est. K.*, No. 339 (as Paduan school of Donatello: second half of the fifteenth century); MacLagan, p. 18 (as school of Donatello); Ricci, ii, p. 172, No. 233 (as Paduan); Cott, p. 145 (as Paduan); Middeldorf, *Morgenroth*, No. 298 (as follower of Donatello).

## DONATELLO (STYLE OF)

### 60 : Figure 7

VIRGIN AND CHILD. Rectangular. Gilt bronze (gilding much rubbed on nose and hair of Virgin, nose and cheek of Child, and locally on the Child's legs and on the Virgin's left hand). H. 20.3 cm., W. 15.2 cm. A.284.7B

The Virgin is shown in half-length behind a parapet. The Child stands on the parapet to the left with one arm round her neck. The right hands of both figures are extended with open palms. On the parapet to the right is a small vase. Behind is an arch, with a displaced voussoir on the left, supported by fluted columns, and to the right, above the Virgin's shoulder, is the upper part of a shell niche. Above and behind the arch are the corners of a moulded frame.

Examples of the plaquette exist in the Wallace Collection, London, and in Berlin. The relief is given by Molinier and Bange to Donatello. The attribution to Donatello is



supported by Kauffmann, with a dating before 1435, and by Ricci. It is rejected by Thieme, Schubring, Mann, and MacLagan and Longhurst, who assign the plaque to the school or workshop of Donatello. Bode tentatively associates it with the early style of Bertoldo. Stucco variants of the composition are not uncommon, and a modified version in marble by Andrea Guardi exists in the Campo Santo at Pisa. The pose of the Child is employed in reverse by Mantegna in the Virgin and Child with Saints in Turin.

A direct ascription to Donatello is untenable, but the illusionistic scheme (whereby the Virgin is set in front of the arch of masonry and the arch is in turn superimposed on a moulded frame) seems to imply a knowledge of Donatello's Paduan reliefs. The motif of the Virgin's outstretched right hand depends from the statue of S. Giustina on the high altar at Padua. The relief seems to have been made by a member of Donatello's Paduan workshop about the middle of the fifteenth century, but in view of its wide popularity the possibility that it was adapted from a larger autograph relief cannot be ruled out.

*Literature:* Molinier, No. 64; Thieme, in Bode, *Die Sammlung Oscar Hainauer*, 1897, p. 80, No. 127 (as School of Donatello); Bode, op. cit., p. 27 ('vielleicht von Bertoldos Hand'); Migeon, in *Les Arts*, No. 73, January 1908, p. 17 (as Desiderio da Settignano); Bange, No. 3; MacLagan and Longhurst, p. 27; Mann, p. 110, No. S. 297; Schubring, *Donatello*, Stuttgart and Leipzig, 1907, pp. 170, 201; Kauffmann, *Donatello*, 1935, p. 223, n. 257; Ricci, ii, p. 10, No. 7; Cott, p. 141 (as attributed to Donatello); Ferrali, *Tesori d'arte in una chiesetta di Campagna, Parrocchia S. Maria Assunta, Orbignano*, from *Bollettino Storico Pistoiese*, iii, 1961, pp. 3-6 (for marble derivative).

#### 61 : Figure 4

HOLY FAMILY WITH SIX ANGELS. Rectangular. Dark brown patina. H. 8.8 cm., W. 7.6 cm. A.509.231B

The Virgin is shown in the centre seated on a parapet with her knees drawn up to the right. The upper part of the body of the Child is turned in the same direction. Behind the group to the right is St. Joseph. To the left are the ox and ass, and between them and the Virgin appears the head of a bearded man. Two music-making angels are to the left of the Virgin, a third is to the right of St. Joseph, and the head of a fourth is seen above the Child. Two further music-making angels are seated on the moulded parapet in front. Across the parapet run two garlands joined in the centre by a cherub head. At the back to right and left are ruined classical buildings with, in the centre, a tree.

This rare plaque is listed by Molinier among a number of anonymous Italian works. It is compared by Bange to a much superior circular bronze relief of the Virgin and

Child with Angels in the Estensische Kunstsammlung, Vienna, which was ascribed by Planiscig first to Donatello or to his Paduan workshop and subsequently to Giovanni da Pisa, the putative author of the terracotta altar in the church of the Eremitani at Padua. The present relief is given to Giovanni da Pisa by Bange. Though the inspiration is loosely Donatellesque, and though Donatello seems himself to have produced a Virgin and Child with music-making Angels which is recorded in a number of studio derivatives, the connection of the present scheme with Donatello is less close than that of Nos. 57 and 59. Two variants of No. 58 in Berlin are mistakenly ascribed by Bange to the same hand.

*Literature:* Molinier, No. 542 (as anonymous Italian); Migeon, in *Les Arts*, No. 80, August 1908, p. 16 (as Donatello); Bange, No. 346 (as Giovanni da Pisa); Ricci, ii, p. 171, No. 231 (as Giovanni Pisano); Cott, p. 153 (as Giovanni da Pisa); Planiscig, *Est. K.*, No. 91 (for Vienna relief as Donatello or follower); Planiscig, *Riccio*, fig. 9-10 (for Vienna relief as Giovanni da Pisa).

#### GIANFRANCESCO ENZOLA (active 1455-78)

Working in his native town of Parma (1467-71), at Ferrara (1472-3), Pesaro and elsewhere, Enzola is known by a number of signed medals and plaquettes. His earliest authenticated medal dates from 1455 and his last, a medal of Federigo da Montefeltro, from 1478.

#### 62 : Figure 67

VIRGIN AND CHILD ENTHRONED WITH TWO ANGELS. Pointed oval. Medium brown patina. H. 7.9 cm., W. 4.5 cm. A.340.63B

The plaque, which is cast from a seal matrix, shows the Virgin seated on a throne with the Child against her right shoulder and a globe in her left hand. Above the throne is a lunette with the Holy Ghost, and to the right and left are kneeling angels. Along the sides runs the inscription: OPVS. IO HANNIS. FRAN. CISCI. PAR. MENSIS. and at the foot on an oval shield is a monogram composed of the letters O, S and L. To the left is the stamped collector's mark BM. Hole at top.

It is incorrectly stated by Ricci that the plaque is unique. A somewhat blunter version in Berlin lacking the monogram is described by Bange as a cast from the seal matrix of the city of Parma, where Enzola was active between 1467 and 1471. The significance of the monogram beneath is unexplained. The type of the Virgin recalls that of the Virgin and Child by Cristoforo da Lendinara in the Pinacoteca Estense at Modena.

*Collection:* Baron de Monville (sale Paris, 24 January 1861, No. 105, bt. Piot).

*Literature:* Molinier, No. 91; Bange, No. 593; Ricci, ii, p. 52, No. 63; Cott, p. 144 (all as Enzola).

### 63 : Figure 65

SAINT JEROME. Rectangular. Medium brown patina. H. 5.1 cm., W. 7.9 cm. A.335.58B

The plaquette, which has a beaded rim and a protruding base line, shows the Saint twice. On the right he kneels in right profile before a crucifix and on the left, seated at the door of his hut, he removes the thorn from the lion's paw. In the background, in an extensive landscape, a Pope on horseback with his retinue is approaching the city of Rome, whose walls carry the inscription ROMA SPQR. On the reverse the incised letter M. Hole at top.

Signed versions of the plaquette in the Louvre and elsewhere are inscribed: IHOANNIS FRANCISCI PARME(n)SIS OPVS. As noted by Middeldorf, the scheme depends from a Ferrarese engraving of ca. 1470-80.

*Literature:* Molinier, No. 93; Bange, No. 595; Ricci, ii, p. 50, No. 58; Middeldorf, *Morgenroth*, No. 285; Cott, p. 143 (all as Enzola); Hind, *E.I.E.*, pl. 422 (for engraved source).

### 64 : Figure 66

THE MARTYRDOM OF SAINT SEBASTIAN. Rectangular. Medium brown patina. H. 5.1 cm., W. 8.6 cm. A.336.59B

The plaquette, which is framed with a rope fillet rim, shows the Saint on the extreme left tied to a tree. On the right are two archers, one in the act of shooting and the other charging his bow. Between them is a dog with a puppy. In the sky, above an extensive landscape is the apparition of an angel holding a palm. Under the bevelled base line runs the inscription: IHOANNISFRANCISCI. PARMENSIS.OPVS. Four holes at corners. Flaw in border on right.

Other signed versions of the plaquette are found in Berlin and in the Museo Correr, Venice. Possibly designed for the same complex as No. 63. The source of the composition has not been identified.

*Literature:* Molinier, No. 92; Bange, No. 594; Ricci, ii, p. 50, No. 59; Cott, p. 143 (all as Enzola).

### 65 : Figure 63

A CHILD ON A LION. Circular. Dark brown patina. Diameter 5 cm. A.337.60B

The plaquette shows a child mounted on a lion moving to the right. He wears a mantle and holds a standard ter-

minating in a (?) torch. Behind is a landscape background, and beneath, in the exergue, are scrolls issuing from a crown. Round the upper margin runs the inscription: .SOLA.VIRTVS.OMI NEM.FELICITAT., and in the exergue is the signature: .IO.FR.PAR MENSIS. The back has been left partly in the rough. Hole at top.

This rare plaquette is known only through the present example and a version in Berlin in which the lion is nimbed and the word OMI NEM is modified to OMNEM. The correct reading (see No. 66) is HOMINEM. The scene is an allegory of Virtue.

*Literature:* Molinier, No. 94; Bange, No. 600; Ricci, ii, p. 54, No. 60 (all as Enzola).

### 66 : Figure 62

A CHILD ON A LION. Circular. Medium brown patina. Diameter 7 cm. A.341.64B

The plaquette, which has a beaded rim, shows a winged child mounted on a lion moving to the left. In his left hand he holds a palm, and in his right is a standard terminating in a (?) torch. In the hilly landscape can be seen (left) a horseman and (right) an ox-cart and three figures. There are six birds in the sky. The raised exergue is decorated with a wickerwork pattern. Round the upper margin is the inscription: SOLA.VIRTVS.HOMINEM.FE(li)CIT(at).IOANNISFRANCISCI.PARMENSIS. Two holes at the top and two at the bottom. Flaw between holes at top.

This rare plaquette represents the same subject as No. 65. An example is in Berlin. As noted by Bange, the plaquette was later adapted as the reverse of the Ruspagliari medal of Ercole II d'Este, Duke of Ferrara (1534-59).

*Literature:* Bange, No. 599; Ricci, ii, p. 53, No. 64; Cott, p. 144 (all as Enzola).

### 67 : Figure 68

A HORSEMAN ATTACKED BY THREE LIONS. Rectangular. Dark brown patina. H. 7 cm., W. 6.9 cm. A.339.62B

The plaquette, which is surrounded by a beaded rim and has a raised base line, shows a horseman galloping to the right, attacked by three lions, two at the front and one at the rear. In the foreground are a helmet and a broken sword, and in the distance appear hills and the walls of a town. Beneath is the inscription: IOANNISFRANCISCI.PARMENSIS.

The plaquette is related by Molinier to the reverse of the Enzola medal of Costanzo Sforza, lord of Pesaro, dated 1475 (Hill, No. 292). It is suggested that the lions form an heraldic allusion to the house of Sforza. Signed versions of the plaquette exist in Berlin, Vienna, Brescia and elsewhere. The scene recurs in the sixteenth century on the

reverse of a medal of Pietro Strozzi (1510-1558), with the inscription FORTITUDO M(e)A D(omi)NVS.

*Literature:* Molinier, No. 97; Migeon, in *Les Arts*, No. 80, August 1908, p. 22; Bange, No. 597; Planiscig, *Est. K.*, No. 340; Ricci, ii, p. 52, No. 62; Cott, p. 144 (all as Enzola).

68 : Figure 64

A HORSEMAN ATTACKING TWO FOOT-SOLDIERS. Circular. Light brown patina. Diameter 6.3 cm. A.338.61B

The plaquette, which is surrounded by a narrow rim, shows on a protruding base an armed man with drawn sword galloping to the right. His attack is parried by the shield of a foot-soldier. A second foot-soldier crouches beneath his horse. On the horizon is an armed troop. The exergue is filled with a wicker-work pattern. Round the upper margin runs the inscription: MCCCCLXVIII IHOAN-NISFRANCISI.PARMESIS.OPVS. Two holes at top.

Hill suggests that this rare plaquette should be looked on as the reverse of a lost medal. A second example is in Berlin. The version described by Molinier, perhaps the present plaquette, is wrongly assigned to the Victoria and Albert Museum, London. The subject has not been identified.

*Literature:* Molinier, No. 96; Migeon, in *Les Arts*, No. 80, August 1908, p. 22; Bange, No. 598; Hill, *Corpus*, No. 288; Ricci, ii, p. 51, No. 61; Cott, p. 144 (all as Enzola).

ENZOLA (ATTRIBUTED TO)

69 : Figure 69

SAINT GEORGE AND THE DRAGON. Oval. Medium brown patina. H. 4.8 cm., W. 5.7 cm. A.342.65B

The plaquette, which has a beaded rim, shows St. George, in armour on a horse rearing to the right, driving a tilting-spear into the jaws of the dragon. In the background on the right is the kneeling figure of the Princess Sabra. Two holes at top.

The plaquette is classified by Molinier as anonymous Italian, end of the fifteenth century, and by Bange as style of Enzola. A circular variant in the Victoria and Albert Museum has been variously regarded by Fortnum as German and by MacLagan as a work of Enzola, to whom the present plaquette is given by Ricci. The attribution to Enzola of the circular version rests on analogies with the reverse of the medal of Costanzo Sforza (Hill, No. 292), and is very plausible. The handling of the oval plaquette is sharper and more linear.

*Literature:* Fortnum, *A Descriptive Catalogue of the Bronzes of European Origin in the South Kensington Museum*, 1876, p. 33; Molinier, No. 583; Bange, No. 607; MacLagan, p. 46; Ricci, ii, p. 54, No. 65; Cott, p. 144.

PIETRO FRANCAVILLA

(b. ca. 1553; d. 1615)

Born at Cambrai, Francavilla or Franqueville seems to have been trained initially in France, and in 1571 was despatched by the Archduke Ferdinand of the Tyrol to Italy. There he entered the studio of Giovanni Bologna, whose principal assistant he became. From 1574 on he was also active as an independent sculptor. Though Francavilla was primarily a marble sculptor, he collaborated with Giovanni Bologna on the bronze sculptures for the Grimaldi Chapel in S. Francesco di Castelletto at Genoa and in the commission discussed below.

70 : Figure 416

*Vassar College Museum, Poughkeepsie (N.Y.)*

THE RESURRECTION. Bronze. H. 40 cm., W. 42.2 cm. K.419

The relief shows the Risen Christ against an irregular radiance to the right of centre in the air above the tomb. His right hand is raised, and in his left he holds a banner. Beside the tomb in the right foreground are three soldiers, one standing and two seated, and to the left, beneath a wooded hill, are seven soldiers, four of whom shield their eyes from the light in the centre of the scene. In the distance, beneath the feet of Christ, is an angel holding a winding-sheet, and on the right the Virgin and two holy women advance from the city of Jerusalem towards the sepulchre. Clouds in sky on right.

The relief reproduces one of the four bronze Passion scenes presented to the Holy Sepulchre in Jerusalem by the Grand-Duke Ferdinand I de' Medici in 1588. The four scenes, which were cast by Fra Domenico Portigiani, comprise two reliefs by Giovanni Bologna, the Anointing of the Body of Christ and the Entombment, and two by Francavilla, the Deposition and Resurrection. Models for the reliefs appear to have been in the possession of Portigiani as late as 1596. A second version of the Anointing of the Body of Christ is in the Metropolitan Museum of Art, New York, and a second version of the Entombment in gilt bronze is in the Victoria and Albert Museum. In both cases the surface working is simpler than and inferior to that of the originals. In the present relief the surface working and the definition of the forms is also less fine than in that in Jerusalem.



Collection: Contini-Bonacossi; Samuel H. Kress.

Literature: Kriegbaum, in *P.J.*, xlviii, 1927, pp. 43-52 (for Jerusalem reliefs); Phillips, in *Bulletin of the Metropolitan Museum of Art*, n.s. xv, 1956-7, pp. 150, 153 (for New York relief); Dhanens, *Jean Boulogne: Giovanni Bologna Fiammingo*, 1956, pp. 269-70 (for Jerusalem reliefs); Pope-Hennessy, *Catalogue of Italian Sculpture in the Victoria and Albert Museum*, ii, 1964, p. 476 (for London relief).

## FRANCESCO DI GIORGIO

(b. 1439; d. 1501/2)

Born at Siena and trained under Vecchietta, Francesco di Giorgio was active in his native town until, at some date between 1475 and 1477, he entered the service of Federigo da Montefeltro. Thereafter, for upwards of a decade, he worked at Urbino, where a number of the works listed below are likely to have been produced. After 1485 he worked mainly in Siena, though he was also employed concurrently at Urbino, Gubbio, Naples, Milan and elsewhere.

### 71 : Figure 18

THE JUDGEMENT OF PARIS. Rectangular. Dark patina (black lacquer somewhat rubbed over rich reddish brown bronze). H. 13.4 cm., W. 12.8 cm. A.293.16B

To the right Paris, in left profile, is seated on a rock. With his right hand he proffers the golden apple to Venus, who moves forward to receive it. To the left, in a forward plane, stand the fully clad figures of Minerva (left) in profile to the right and Juno (centre), the latter gazing back at Paris. Hole at top.

The relief forms part of a group of works which are now, by common consent, ascribed to Francesco di Giorgio, and are generally assumed to have been executed by this sculptor at Urbino in the decade 1475-85. The principal constituents of the group are bronze reliefs of the Flagellation in the Galleria Nazionale dell' Umbria at Perugia and of the Lamentation over the Dead Christ in the Carmini in Venice and a stucco relief known as the Allegory of Discord, of which examples in the Victoria and Albert Museum and the Chigi-Saraceni collection, Siena, have been variously regarded as models for and reproductions of a lost bronze relief. The ascription of these three reliefs to Francesco di Giorgio is due to Schubring (1916), who later (1919) ascribed the present relief to the same artist. The plaquette is modelled in lower relief than the principal figures in the Flagellation and Lamentation, but comparison of the head of Paris with a male head in right profile in the left background of the Lamentation, of the drapery

forms with those of the angels in the same relief, and of the facture with that of the figures in low relief in the background of the Flagellation leaves no reasonable doubt of their identity of authorship. In its lack of surface working the plaquette presents analogies to an unidentified classical scene in Berlin (Bange, No. 6), signed on the back 10. OPVS, attributed by Bode and Bange to Bertoldo.

Literature: Giraud, *Les Arts du métal*, 1881, pl. xxxi (as after Botticelli); Molinier, No. 538 (as Florentine school, second half of the fifteenth century); Bode, in *Archivio storico dell' arte*, vi, 1893, p. 83 (as Verrocchio); Bode, in *J.P.K.*, xxv, 1904, pp. 137-9 (as Leonardo da Vinci); Migeon, in *Les Arts*, No. 73, January 1908, pp. 24, 28 (as Florentine, end of the fifteenth century); Bode, *F.S.R.*, pp. 215-16 (as Leonardo da Vinci); A. Venturi, *Storia*, vi, 1908, p. 511 (as Bertoldo); Schubring, *Die italienische Plastik des Quattrocento*, 1919, p. 190 (as Francesco di Giorgio); A. Venturi, in *L'Arte*, xxvi, 1923, pp. 197-228 (as Francesco di Giorgio); Vaudoyer, in *L'Amour de l'art*, 1925, p. 250 (as Verrocchio); Planiscig, in *W.J.*, iii, 1929, p. 86 (as Francesco di Giorgio); Ricci, ii, pp. 22-3, No. 16 (as Leonardo da Vinci); Valentiner, *Detroit Art Institute: Exhibition of Italian Gothic and Early Renaissance Sculptures*, 1938, No. 76 (as Francesco di Giorgio); Weller, *Francesco di Giorgio*, 1943, pp. 161-2 (as Francesco di Giorgio); Seymour, pp. 107, 178 (as Francesco di Giorgio); Cott, p. 142 (as Francesco di Giorgio); Landais, p. 38 (as Francesco di Giorgio); Pope-Hennessy, *Italian Renaissance Sculpture*, 1958, p. 323 (as Francesco di Giorgio).

### 72 : Figure 16

SAINT JOHN THE BAPTIST. Circular. Black lacquer (abraded locally). Chip in upper left edge. Diameter 19.5 cm. A.401.124B

The Saint is shown in three-quarter length, with his shoulders posed almost frontally and his head turned in three-quarter face to the right. His right hand is raised. He wears a skin and a cloak caught up over the right arm. Hole at top.

This and the companion relief are ascribed by Molinier to Bertoldo. An attribution to this artist is retained by Ricci. As observed by Bange, the two reliefs form part of a larger series to which a St. Anthony the Abbot in the Liechtenstein collection and a St. Jerome in Berlin also belong. The Liechtenstein relief is ascribed by Planiscig to Bellano on the strength of illusory analogies with a terracotta Adoration of the Magi wrongly given to this sculptor, and all four reliefs are regarded by Bange as the work of an unidentified Paduan sculptor of the second half of the fifteenth century. The widely accepted ascription of the four roundels to Francesco di Giorgio is due to Ragghianti, and is maintained by Weller, Carli, Seymour and Pope-Hennessy. It is suggested by Ragghianti that the reliefs

formed 'le quattro borchie della coperta di un libro urbinato', and by Weller that they 'once decorated an elaborate book cover in the library at Urbino' or 'were made for some sort of cross or for a reliquary'. The theory that the reliefs formed part of a book cover must be rejected in view of their exceptional weight and depth, but it is possible that they were intended for insertion in the wooden frame surrounding a bronze relief of the class of the Deposition in the Carmini in Venice. The handling of the Liechtenstein St. Anthony the Abbot closely recalls that of the Deposition, but there is insufficient evidence to establish whether the roundels were made at Urbino or at Siena.

*Literature:* Molinier, Nos. 87, 88 (as Bertoldo); Migeon, in *Les Arts*, No. 73, January 1908, p. 22 (as Riccio); Planiscig, *V.B.*, p. 105 (Liechtenstein relief as Bellano); Bange, No. 17 (as Paduan, second half of the fifteenth century); Ricci, ii, pp. 88-90, Nos. 123, 124 (as Bertoldo); Ragghianti, in *Critica d'Arte*, xvi-xviii, 1938, p. 182 (as Francesco di Giorgio); Weller, *Francesco di Giorgio*, 1943, pp. 165-8 (as Francesco di Giorgio); Carli, in *B.M.*, xci, 1949, p. 36 (as Francesco di Giorgio); Cott, p. 142 (as Francesco di Giorgio); Seymour, p. 178 (as Francesco di Giorgio); Pope-Hennessy, in *B.M.*, xciii, 1951, p. 98 (as Francesco di Giorgio); Pope-Hennessy, *Italian Renaissance Sculpture*, 1958, p. 323 (as Francesco di Giorgio).

### 73 : Figure 17

SAINT SEBASTIAN. Circular. Black lacquer (abraded locally). Diameter 20 cm. A.400.123B

The Saint is shown in three-quarter length. His body, naked save for a loin-cloth, is cut through the thighs, and his hands are tied behind his back to a barren tree. His shoulders are turned three-quarters to the right, and his head gazes outwards almost in full-face. Hole at top.

*Literature:* As for No. 72. See also Ricci, ii, p. 88, No. 123; Cott, p. 142.

### 74 : Figure 15

SAINT JEROME. Rectangular. Dark patina (black lacquer over rich reddish brown bronze). H. 55 cm., W. 37.3 cm. A.165.2C

The relief, which is moulded in one with its recessed frame, shows St. Jerome standing in the foreground to the left of centre before a Crucifix (left) attached to a barren tree. His right hand is extended and his right foot is raised on a rock. To the left is the lion, with, behind it, a Cardinal's hat suspended from the trunk of the tree. Behind the tree is the corner of a ruined building with two broken arches springing from piers. The lower part of the ruin is over-

grown with foliage, and on a corbel above is a small owl. In the foreground, to left and right of the Saint's left foot, are a scorpion, tortoise and lizard, and to the right is a snake. At the back on the right the ground descends towards a lake or river, with two pelicans standing at its verge, backed on the right and in the centre with precipitous crags. Two cranes fly across the sky.

Though the ascription to Bertoldo of this magnificent relief was contested by Von Tschudi as early as 1885, it was generally abandoned only after 1923 when an attribution to Francesco di Giorgio was first proposed by Venturi. The handling throughout is closely similar to that of the Judgement of Paris relief (No. 71), the features and drapery are related to those in the Liechtenstein St. Anthony the Abbot, and the rock-forms in the foreground recall those on the reverse of the medal of Don Federigo of Aragon. As observed by Weller, the splayed form of the forward foot recurs in the right foot of St. Joseph in the altarpiece of the Nativity by Francesco di Giorgio in S. Domenico, Siena, and an analogy for the landscape is found in a drawing of St. John the Baptist in the Wilderness in the Uffizi, Florence (342B). A point of reference for the architecture is supplied by the lower register of the cortile of the Palazzo Pubblico at Jesi. As with No. 71 and the related reliefs, the St. Jerome is likely to have been produced at Urbino between 1475 and 1485. An inconclusive attempt is made by Weller to detect the influence of Leonardo in the landscape forms. So far as concerns the iconography, it may be noted that a scorpion and serpent appear in, e.g., a panel of St. Jerome by Masolino at Princeton, and that an owl occurs in a painting of St. Jerome by Cosimo Tura in the National Gallery, London. The birds at the water's edge and in the sky are not regular features of the iconography of St. Jerome, but the latter find a precedent in Sienese paintings, e.g. the Procession of the Magi by Sassetta in the Metropolitan Museum of Art, New York. Rightly described by Landais as 'une des meilleures réussites de la plastique siennoise' and the subject of a memorable description by Venturi, the St. Jerome is the most personal and most fully realised of Francesco di Giorgio's sculptures in relief.

*Collection:* Piot (sale Paris, 25 April 1864, No. 25). Stated by Bode (*Bertoldo*, 1925, pp. 76-8) to have been purchased by Piot in Florence under an ascription to Bertoldo.

*Literature:* Piot, in *G.B.A.*, xviii, 1878, p. 588 (as Bertoldo); Piot, in *L'Exposition universelle de 1878: L'Art ancien*, 1879, p. 138 (as Bertoldo); Piot, in *L'Art ancien à l'Exposition de 1878*, 1879, p. 143 (as Bertoldo); Tschudi, in *Allgemeines Künstlerlexikon*, iii, 1885, pp. 720-1 (as Paduan follower of Donatello); Migeon, in *Les Arts*, No. 73, January 1908, p. 18 (as attributed to Bertoldo); A. Venturi, *Storia*, vi, 1908, p. 518 (listed without attribution); A. Venturi, in *L'Arte*, xxvi, 1923, pp. 213-14 (as Francesco di Giorgio); A. Venturi, *L'arte a San Girolamo*, 1924, p. 168 (as Francesco di Giorgio); Vaudoier, in *L'Amour de l'art*, 1925, p. 250; Bode,

*Bertoldo*, 1925, pp. 76-8 (as Bertoldo); Bode, *Florentine Sculptors of the Renaissance*, 1928, p. 185 (as Bertoldo); Ricci, i, p. 4, No. 2 (as Bertoldo); Brinton, *Francesco di Giorgio Martini of Siena*, ii, 1935, pp. 46-7 (as Francesco di Giorgio); Weller, *Francesco di Giorgio*, 1943, pp. 162-3, 253 (as Francesco di Giorgio); Seymour, p. 178 (as Francesco di Giorgio); Cott, p. 142 (as Francesco di Giorgio); Landais, pp. 38, 113 (as Francesco di Giorgio); Pope-Hennessy, *Italian Renaissance Sculpture*, 1958, p. 323 (as Francesco di Giorgio).

## LEONE LEONI

(b. 1509; d. 1590)

Born in the vicinity of Milan, Leoni was active from 1537-40 as a master at the papal mint in Rome, and thereafter served (1542-5, 1550-9) as mint master in Milan. A medallist of exceptional talent, his only known plaque is that listed below. A companion plaque of Andrea Doria between Virtue and Fame is noted by Hill (in *Thieme*, xxiii, 1929, p. 86) but has not survived.

### 75 : Figure 420

ANDREA DORIA GUIDED BY NEPTUNE. Rectangular. Dark brown patina. H. 8.7 cm., W. 7.5 cm. A.670.392B

In the left foreground is Andrea Doria on a chariot drawn by two sea-horses. Armed, with a cloak blowing out behind him, he raises a trident towards Neptune, who appears in a second chariot in the distance on the right. In the turbulent sea are tritons and nereids and, in the lower left corner, a dragon. Above in the sky is a rainbow and a flight of birds, with the inscription: ANDR. PATRIS. AVSPICHS (.ET) PROPRIO. LABORE. Hole at top through the word ET.

In style the relief, which exists in many collections, is closely related to the medals of Andrea Doria executed by Leone Leoni at Genoa in 1541-2 after his release from the papal galley to which he was condemned in 1540. The plaque celebrates Doria's prowess as an admiral. Ricci's description of the subject as 'Admiral Andrea Doria as Neptune' is inadmissible on the visual evidence of the plaque, where Neptune is depicted in the background, and is incompatible with the inscription, which ascribes Doria's successes to the assistance of his father, Neptune, and to his own assiduity.

*Literature*: Molinier, No. 352; Bange, No. 929; MacLagan, p. 71; Ricci, ii, p. 260, No. 392; Cott, p. 157 (all as Leoni).

## ALESSANDRO LEOPARDI

(active after 1482; d. 1522/3)

Trained as a goldsmith, Leopardi is recorded as working in Venice in 1482 and 1484. Between 1488 and 1496 he was employed on the completion of Verrocchio's Colleoni monument, and in 1505 undertook his principal independent works, the bases of three flagstaffs in the Piazza San Marco, Venice. His style as a relief artist is known through the reliefs on the three bases and through a circular plaque signed A.L.V. in the Victoria and Albert Museum, London.

### 76 : Figure 145

COMBAT OF ICHTHYOCENTAURS. Circular. Black lacquer over light brown bronze. Diameter 17.9 cm. A.538.260B

The plaque shows two fighting tritons or ichthyocentaurs. The figure on the left seizes the end of a rudder held in the raised hand of the figure on the right. On the back of the latter is a seated nymph.

Versions of this rare relief are also found in Berlin, the Morgenroth collection (ex-Figdor) and the Louvre. The scheme derives from Mantegna's engraving of the Battle of Sea-Centaurs (B.18), where the nymph is depicted in three-quarter face, not profile, and the ichthyocentaur on whose back she sits is shown with open mouth. The relief is usually classified as Paduan, with a dating which varies between the end of the fifteenth century and the first decade of the sixteenth, but is related by Bange to the reliefs by Leopardi on the flagstaffs in the Piazza San Marco in Venice. It is likely to have been produced in Venice in the Leopardi studio.

*Literature*: Molinier, No. 411; Migeon, in *Les Arts*, No. 80, August 1908, p. 15; Bange, No. 537; Ricci, ii, p. 188, No. 260; Cott, p. 146; Middeldorf, *Morgenroth*, No. 214.

## FRANCESCO MARTI

(active between 1489 and 1516)

Lucchese goldsmith and metalworker, the identification of whose works is due to Middeldorf (see below).

### 77 : Figure 151

NYMPH ON A DOLPHIN. Circular. Light brown patina. Diameter 4.5 cm. A.716.438B

The nymph, perhaps Amphitrite, is seated astride a dolphin swimming to the left. Her cloak, which is draped across



the hips, billows out behind her and is caught in the right hand. In the exergue: .F.MAR.

The plaquette, which was regarded by Molinier as Italian but is given by Ricci to an apocryphal German Master F. Mar, is identified by Middeldorf (private communication) as a work of Francesco Marti. Middeldorf observes that the same monogram appears on a terracotta plate from the Fortnum collection, later in the Ernest Beckett sale (London, 8 May 1902, No. 155), with the accompanying inscription:

VILLA.ALTORADA.DI.COLOGNORA.DI.COMPITO.

Colognora di Compito is in the commune of Capannori near Lucca. No other example of the plaquette is recorded.

*Literature:* Molinier, No. 688; Ricci, ii, p. 286, No. 438; Cott, p. 160.

### 78 : Figure 146

SAINT MARY MAGDALEN. Gilt bronze applique with silhouetted contour. H. 7.9 cm., W. 5.3 cm. A.566.288B

The Saint gazes downwards to the left with an expression of distress. She holds an unguent jar across her body with both hands. Four holes.

This and the three following appliques, of which one (No. 80) is listed by Molinier, are regarded by Ricci as North Italian, about 1500. Middeldorf (private communication) observes that the figures of St. John the Evangelist (No. 80) and St. Mary Magdalen (No. 78) recur on the right arm and foot of a silver Crucifix in the Collegiata (S. Martino) at Pietrasanta, which is dated 1506 and was commissioned from the Lucchese silversmith Francesco Marti. The female Saint (No. 79) appears at the base of the cross on the back; she holds a pair of pincers in her left hand, and must therefore represent St. Apollonia. Two of the appliques (SS. John the Evangelist and Mary Magdalen) appear again on the front of a Crucifix by Francesco Marti in S. Michele at Colognora di Val di Roggio, and a third (No. 79) appears on the back of a Crucifix by the same artist in SS. Maria e Giorgio at Brancoli. The fourth applique (No. 81) appears on the back of the right arm of the same Crucifix. The identity of this Saint cannot be established.

*Literature:* Molinier, No. 472 (as North Italian, end of the fifteenth century); Ricci, ii, pp. 204-5, Nos. 285/288 (as North Italian, about 1500); Cott, p. 147.

### 79 : Figure 147

SAINT APOLLONIA. Gilt bronze applique with silhouetted contour. H. 8.5 cm., W. 7.8 cm. A.563.285B

The Saint is shown in half-length, with right hand raised and her left hand on her breast. Four holes.

See No. 78.

### 80 : Figure 149

SAINT JOHN THE EVANGELIST. Gilt bronze applique (gilding rubbed) with silhouetted contour. H. 8.2 cm., W. 5.9 cm. A.564.286B

The Saint is shown with head slightly upturned to the left. His right hand rests on his breast, and in his left he holds a book. Three holes.

See No. 78.

### 81 : Figure 148

MALE SAINT. Gilt bronze applique with silhouetted contour. H. 8.4 cm., W. 6.2 cm. A.565.287B

The Saint, who gazes outwards to his right, wears a close-fitting tunic covered by a cloak. His right hand is held before his body, and in his left he holds a fold of cloak. Two holes.

See No. 78.

### 82 : Figure 150

VIRGIN AND CHILD. Bronze applique with silhouetted contour. Medium brown patina. H. 12.8 cm., W. 6.1 cm. A.553.275B

The figure of the Virgin is shown standing frontally with the Child on her left arm. Beneath is a silhouetted base. Hole at side.

This applique, which exists in a number of collections, was regarded by Molinier as the work of a Florentine artist of the second half of the fifteenth century and by Bange as by a Paduan follower of Donatello. Three examples in Vienna are classified by Planiscig as Paduan, early sixteenth century. The plaquette is analysed by Middeldorf, who establishes that the scheme corresponds with that of the central group in an enamelled terracotta altarpiece of the Virgin and Child with SS. James the Great and Giovanni Gualberto in the Museo Nazionale, Florence, formerly at Vallombrosa, and appears again on the cope of a half-length figure of St. Linus from the workshop of Giovanni della Robbia in the Duomo at Volterra. The relief evidently depends from an earlier prototype, and is compared by Middeldorf with the Virgin and Child by Giovanni Turini on the door of the tabernacle of the Baptismal Font at Siena and with a Querciesque gilt bronze relief of the Virgin and Child in the Victoria and Albert Museum. A version in the Morgenroth collection, in which the Virgin wears a nimbus, is given by Middeldorf to a Florentine artist of the early sixteenth century. Middeldorf (private communication) later observes that the reliefs are closely similar to the St. Peter on the back of a Crucifix by Francesco Marti at Castelnuovo Garfagnana and are likely to come from this studio.



*Literature:* Molinier, No. 542 (as Florentine, second half of the fifteenth century); Bange, No. 349 (as Paduan follower of Donatello); Planiscig, Nos. 405-7; Middeldorf, in *Das siebente Jahrhundert, Festschrift zum 70. Geburtstag von Adolf Goldschmidt*, 1935, pp. 121-2; Marquand, *Benedetto and Santi Buglioni*, 1921, p. 160, No. 183 (for enamelled terracotta altarpiece); Marquand, *Giovanni della Robbia*, pp. 46-7, No. 39 (for bust of St. Linus); Ricci, ii, p. 200, No. 275 (as North Italian, fifteenth century); Cott, p. 147; Middeldorf, *Morgenroth*, No. 305 (as Florentine, early sixteenth century).

## MASTER OF THE BIRTH OF VENUS

Conventional name for the early sixteenth-century artist responsible for the plaquettes discussed below.

### 83 : Figure 224

THE BIRTH OF VENUS. Oval. Medium brown patina. H. 5.4 cm., W. 5.2 cm. A.543.265B

The naked figure of Venus, with legs crossed and her left arm above her head, is seen standing on a shell. With both hands she holds the ends of a piece of drapery which floats out behind her. In the sea to right and left are swimming cupids sporting with dolphins. The back is slightly concave with three flat ridges. Hole at top.

This rare relief, which survives in a second version in Berlin, is reproduced as the reverse of a medal of the Emperor Charles V as a young man (before 1521). Regarded by Molinier as an anonymous Italian work of the early sixteenth century, it is given by Bange to an unidentified Paduan-Venetian master active about 1520 dependent on the late style of Moderno and influenced by Maffeo Olivieri. Six other plaquettes in Berlin are ascribed by Bange to the same hand. In the case of at least one of these (No. 84 below) the identity of authorship is manifest, and in another of Leda and the Swan (Bange, No. 450) it is very probable. It cannot, however, be assumed that the plaquettes are necessarily of Paduan or Venetian origin.

*Literature:* Molinier, No. 593; Bange, No. 538; Ricci, p. 192, No. 265 (as Paduan, early sixteenth century); Cott, p. 154; Herrgott, *Monumenta augustae domus austriacae*, ii, pl. 19, No. vi (for related medal).

### 84 : Figure 225

VENUS AND CUPID. Oval with silhouetted upper section. Gilt bronze. H. 4.3 cm., W. 3.4 cm. A.544.266B

A standing figure of Venus is shown with right leg raised on the rim of a tazza. Her head is turned over her left shoulder and she wipes her raised foot as Cupid, from the

left, attempts to stab her with an arrow. At the back a spike for fixing has been cut off.

Classified by Molinier as an anonymous Italian work of the early sixteenth century, the relief, of which versions exist at Berlin, Brescia and elsewhere, is given by Bange, followed by Ricci, to the same hand as the preceding plaquette. In its complete form the plaquette is circular.

*Literature:* Molinier, No. 485; Bange, No. 539; Ricci, ii, p. 192, No. 266; Cott, p. 154.

## MASTER OF CORIOLANUS

Conventional name given to a North Italian artist active about 1500, whose works were at one time given to Moderno.

### 85 : Figure 226

CORIOLANUS AND THE WOMEN OF ROME. Rectangular. Medium brown patina. H. 4.2 cm., W. 5 cm. A.420.143B

From a tent on the right, whose curtains are held up by two attendants, Coriolanus advances towards a group of women headed by Veturia, who is isolated in the middle of the scene, and Volumnia, with a child in her arms and another at her feet. The scene has a moulded rim. In the upper left corner the stamped collector's mark BM.

The present relief forms one of a group of plaquettes which were initially given by Molinier to the master signing IO.F.F. (at that time mistakenly identified as the Florentine gem engraver Giovanni delle Corniole). The plaquettes were subsequently reattributed by Bode to Moderno, and were then ascribed by MacLagan to the school of Moderno and by Bange to a Paduan artist under the direct influence of Moderno, on whom Ricci bestowed the name of the Coriolanus Master. Silvered and gilt versions of this and Nos. 86, 87, and 88 occur on an inkstand in the Victoria and Albert Museum, London, which is inscribed c. MARTII.CORIOLANI.PIETAS.IN.MATREM.S.PPQ.R.OBSSESSVM. AB.HOSTIBVS.LIBERAVIT. The publication of the inkstand by Skinner enabled the subjects of the three companion plaquettes to be identified.

*Collection:* Baron de Monville.

*Literature:* Molinier, No. 140 (as Giovanni delle Corniole); Jacobsen, in *R.f.K.*, xvi, 1893, p. 68 (for version in Museo Correr, Venice, adapted for use in a sword-hilt, as Giovanni delle Corniole); Skinner, in *Z.f.B.K.*, x, 1899, pp. 267-8 (for identification of subjects on basis of London inkstand, as Giovanni delle Corniole); Bode, No. 786 (as Moderno); MacLagan, p. 76 (as school of Moderno); Bange, No. 509 (as Paduan imitator of Moderno); Ricci, ii, p. 114, No. 143 (as Coriolanus Master); Cott, p. 150 (as Coriolanus Master).

## 86 : Figure 227

CORIOLANUS LEAVING ROME. Circular. Dark brown patina. Diameter 6.4 cm. A.421.144B

The plaquette, which has a double moulded rim, shows, above a raised base line, four horsemen advancing to the right. Behind them are a fifth horseman and two foot-soldiers. In the exergue the stamped collector's mark BM. Hole on top edge.

For the attribution see No. 85. The plaquette occurs relatively frequently in a rectangular form and less often in the present format. A rectangular version appears on the Coriolanus inkstand in London (see above). The composition leaves little doubt that the circular versions derive from the rectangular plaquettes. The subject is identified by Bange as the Despatch of the five Consuls to Coriolanus.

Collection: Baron de Monville.

Literature: Molinier, No. 143; Migeon, in *Les Arts*, No. 80, August 1908, p. 17; Bange, No. 507; Ricci, ii, pp. 114-5, No. 144; Cott, p. 150 (attributions as above).

## 87 : Figure 228

THE BANISHMENT OF CORIOLANUS. Rectangular. Dark brown patina. H. 4.1 cm., W. 4.9 cm. A.424.147B

The plaquette, which is framed in a double rim-fillet, shows two armed men, one with back turned and the other in profile to the left, before a Roman official, who is seated on a podium inscribed with the letters S.P.Q.R. Behind is a standing man wearing a toga with a scroll in his right hand. Hole at top.

For the attribution see No. 85. A version of the plaquette (which is known only in rectangular form) occurs on the Coriolanus ink-stand in London.

Collection: Piot (sale Paris, 21 May 1890, No. 77).

Literature: Molinier, No. 146; Bange, No. 506; Planiscig, *Est. K.*, No. 359; MacLagan, p. 40; Ricci, ii, p. 116, No. 147; Cott, p. 150 (attributions as above).

## 88 : Figure 230

CORIOLANUS IN BATTLE BEFORE ROME. Rectangular. Dark brown patina. H. 4 cm., W. 5 cm. A.425.148B

The plaquette, which is framed in a double rim-fillet trimmed at the top, shows in the background the walls of Rome and in the foreground two horsemen galloping to the right attacked by foot soldiers. To the left is another horseman. On the ground are vanquished men and horses.

For the attribution see No. 85. A version of the plaquette (which is known both in a rectangular and a

circular form, for the latter see No. 93) occurs on the Coriolanus ink-stand in London.

Literature: Molinier, No. 634 (as anonymous Italian); Bange, No. 508; Planiscig, in *Est. K.*, No. 356; MacLagan, p. 41; Ricci, ii, p. 118, No. 148; Middeldorf, in *Morgenroth*, No. 253 (for silver gilt version in Morgenroth collection); Cott, p. 150 (attributions as above).

## 89 : Figure 234

A ROMAN TRIUMPH. Rectangular. Dark brown patina (rubbed on exposed surfaces). H. 4.1 cm., W. 4.8 cm. A.422.145B

A Roman general is shown standing in a chariot drawn by four horses. He holds a wand in the right hand and branches of palm or laurel in the left. The chariot is accompanied by two naked runners. Framed at top and bottom with a double rim-fillet which has been trimmed at the two sides. At the top a hole.

For the attribution see No. 85. The four horses and the two running figures correspond with those in No. 86. Like this plaquette, it exists in two variants, one rectangular (of which perfect examples, untrimmed, are found in Berlin, the Victoria and Albert Museum, London, and other collections) and the other a circular derivative (single example in British Museum).

Literature: Molinier, No. 144; Bange, No. 511; MacLagan, p. 41; Ricci, ii, pp. 115, No. 145; Cott, p. 150 (attributions as above).

## 90 : Figure 235

ALLEGORY OF VICTORY. Rectangular. Dark brown patina. H. 4.2 cm., W. 5.4 cm. A.423.146B

The plaquette, which is framed in a double rim-fillet, shows four figures advancing from left to right. They represent (right to left) a winged Victory with a palm in her left hand, a trumpeter, a warrior bearing a branch of laurel, and a soldier. Hole at top.

For the attribution see No. 85. The plaquette occurs less frequently than the other plaquettes by the Coriolanus Master and is known only through the present example and a version in the Museo Nazionale di Capodimonte, Naples (No. 69).

Literature: Molinier, No. 145; Migeon, in *Les Arts*, No. 80, August 1908, p. 17; Ricci, ii, p. 115, No. 146; Cott, p. 150 (attributions as above).

## 91 : Figure 229

UNIDENTIFIED NAVAL SCENE. Circular. Dark brown patina. Diameter 6.3 cm. A.427.150B

The plaquette, which has a double moulded rim and a raised base line, shows the prow of a boat with two oars and a naked oarsman. In the foreground is a male nude with back turned to the spectator and head in profile to the right. To the left are two further male nudes, one with back turned and the other with a shield and helmet. The exergue is void. Hole at top.

The plaquette exists in two forms, one rectangular (Victoria and Albert Museum, London, and at Cremona and Bel-luno) and the other circular (known through the present example and a version in gilt bronze in Berlin). As with other plaquettes from the same studio, the composition seems to have been planned in relation to a rectangle. The scene forms part of the same series of plaquettes as No. 92. The conventional identification of the present scene as Aeneas crossing the Styx is rightly dismissed by MacLagan.

*Literature:* Molinier, No. 136; Migeon, in *Les Arts*, No. 80, August 1908, p. 17; MacLagan, pp. 38-40; Bange, No. 505; Ricci, ii, p. 119, No. 150; Cott, p. 151 (attributions as above).

### 92 : Figure 231

UNIDENTIFIED MILITARY SCENE. Circular. Dark brown patina. Diameter 6.3 cm. A.428.151B

The plaquette, which has a double moulded rim and a raised base line, shows (left) a male nude with a helmet, sword and shield, accompanied by two other nude figures, advancing towards a gateway on the right. In the gateway are two other figures.

The plaquette exists in two forms, one rectangular (Berlin and Vienna, Estensische Kunstsammlung) and the other circular (the present unique version). The protagonist in the scene is clearly the same figure as in No. 91, but the connection with the Aeneas legend is insecure, and is rejected by Molinier ('Attaque d'une porte'), Bange and Planiscig.

*Literature:* Molinier, No. 148; Migeon, in *Les Arts*, No. 80, August 1908, p. 17; Bange, No. 510; Planiscig, *Est. K.*, No. 357; Ricci, ii, p. 119, No. 151; Cott, p. 151 (attributions as above).

### 93 : Figures 232, 233

THE BATTLE OF CANNAE. Circular. Yellowish patina. Diameter 5.2 cm. A.426.149B

The plaquette, which is double-sided, shows on the obverse the same battle scene as No. 88. In the exergue is the inscription:

DE GALLIS  
AD CANNAS

and above the city-wall appear the words:

CONSALVI  
AGIDARI  
VICTORIA

On the reverse, supported by Hercules and by Janus with a double key is an armorial shield (Quarterly: 1, or three bars gules for Cordova, 2 . . . two cauldrons . . . in pale and a bordure compoy of Castile and León, for Guzmàn or Manrique, 3. León mantled of Castile, for Henríquez, 4. per saltire vert a bend gules fibriated or, in flamb or the AVE MARIA azure, for Mendoza). Above the shield appear the words:

CONSALVVS  
AGIDARIVS TVR.  
GAL.DEI R.Q.C.D.  
DICTA TOR.III.

The inscription continues beneath:

PARTA ITALIAE  
PACE IANVM  
CLAVSIT.

The plaquette, which exists in the Louvre in its present form and with the obverse and reverse as sword-hilt mounts, as well as in other collections, was regarded by Molinier as an anonymous work of the late sixteenth century. A late dating, ca. 1560, is retained by Ricci. It is, however, established by Hill that the inscriptions refer to Gonzalvo de Córdoba y Aguilar (b. 1453; d. 1515), and that the plaquette commemorates the campaign in Apulia which followed the siege of Barletta and may have been inspired by the battle of Cerignola (1503), which took place in the neighbourhood of Cannae. The plaquette is reproduced soon after 1503 on the binding of a Paris copy of Philostratus, *De Vita Apoll. Tyan.*, Venice, 1502. The abbreviated inscription on the reverse has been explained as: CONSALVVS AGILARIUS TURCIS GALLIS DEI REGISQUE CAUSA DEVICTIS.

*Literature:* Molinier, Nos. 635, 636, 637, 638 (as anonymous Italian sixteenth century); Ricci, pp. 118-19, No. 149 (as later adaptation of plaquette by Coriolanus Master); Cott, p. 151 (as Coriolanus Master); Hobson, *Maioli, Canevari and others*, 1926, pp. 15-16; Hill, *Corpus*, No. 1162.

## MASTER OF THE DEATH OF ABSALOM

Conventional name for the author of the two plaquettes listed below, which have also been ascribed to the Pseudo-Melioli.

### 94 : Figure 152

THE DEATH OF ABSALOM. Rectangular. Light brown patina. H. 4.2 cm., W. 6.3 cm. A.361.84B

Against a frieze of trees, in one of which his hair has become entangled, Absalom (right) mounted on a rearing horse is pursued from the left by a group of horsemen. The



ground is strewn with pebbles. Triple moulded rim with several flaws at outer edge.

Though described by Ricci as the finest existing example of this frequently encountered plaquette, the present version is relatively blunt, and is inferior to, e.g., that in Berlin. The plaquette is classified by Molinier as North Italian, fifteenth century, and by Bange as Paduan under the influence of Moderno. It is mistakenly ascribed by Ricci to the Pseudo-Melioli. The style is indicative of a Paduan rather than a Mantuan origin.

*Literature:* Molinier, No. 454; Bange, No. 523; Ricci, ii, p. 63, No. 84; Cott, p. 144 (as Pseudo-Melioli).

### 95 : Figure 153

THE JUSTICE OF TRAJAN. Rectangular. Dark brown patina. H. 3.7 cm., W. 5.7 cm. A.362.85B

The Emperor Trajan (centre), mounted and accompanied by five horsemen and two attendants, is confronted (right) by the seated figure of the widow, with her dead child on her knees. Behind to the right is a sixth horseman. The ground is covered with stones. Top and bottom margins notched.

The claim of Molinier that this and the preceding plaquette are by one hand has been accepted by all later students. Style and scale are so similar as to suggest that they were made as parts of the same box or inkwell. The difference in the recorded dimensions is due to the absence of the triple moulded rim surrounding No. 94. For the attribution see the preceding plaquette.

*Literature:* Molinier, No. 503; Migon, in *Les Arts*, No. 80, August 1908, p. 29 (as North Italian); Bange, No. 524; Ricci, ii, p. 63, No. 85 (as Pseudo-Melioli); Cott, p. 144 (as Pseudo-Melioli).

### MASTER I. F. P.

Conventional name for a Central Italian artist active about 1500 responsible for the plaquette discussed below.

### 96 : Figure 223

THE RESURRECTION. Rectangular. Medium brown patina. H. 8.2 cm., W. 5.9 cm. A.508.230B

The empty tomb is seen in the centre at the base with three sleeping soldiers in front of it. In the rear plane, before a city wall, is a procession of foot-soldiers and horsemen and on the extreme right Calvary. At the top, on a platform of cloud, floats the Risen Christ with right hand raised and a banner in the left hand. To right and left

are two angels kneeling on clouds. The heads of other angels appear in the upper corners and beneath Christ's feet. On a shield in the left foreground are the letters I.F.P. Moulded rim. Hole at top.

It has been generally assumed that the letters I.F.P. on the shield in the left foreground should be read as an indication of authorship. The composition corresponds with and depends from that of a niello signed DE.OPVS.PEREGRINI CE<sup>s</sup>, which is known through four proofs, one of them in the British Museum. The niello and two related prints signed s.c. or SCOF are given by Duchesne to Stephanus Caesenas and by Hind to an engraver Peregrino, probably of Bolognese origin and conjecturally inspired by Francia. An attempt was made by Molinier to identify the Pellegrino da Cesena responsible for the niello with Giacomo Francia on the strength of the letters I.F.P. (Jacobus Francia Peregrinus or Jacobus Francia Pictor). This is doubtful, as is the interpretation of Ricci, who translates the letters I.F.P. as Jacobus Franciscus Peregrinus. There is no reason to suppose that the plaquette and the niello are necessarily by one hand. A version of the plaquette in Berlin lacks the angels in the upper corners.

*Literature:* Molinier, No. 257 (as Giacomo Francia); Bange, No. 618 (as Meister I.F.P.); Ricci, ii, pp. 170-1, No. 230 (as Master I.F.P.); Cott, p. 153 (as Master I.F.P.); Duchesne, *Essai sur les nielles*, 1826, No. 122 (for niello proof in Bibliothèque Nationale); Hind, *Nielli*, pp. 14, 45-6, pl. xxix, fig. 181 (for niello proof in British Museum).

### MASTER IO. F. F.

The signature IO.F.F., which appears on some of the plaquettes discussed below, has been variously explained as a contraction of JOHANNES FLORENTINUS FECIT and JOHANNES FRANCISCI FECIT. As a result of the first identification the artist was at one time identified (Molinier, Skinner) as the Florentine gem-engraver, Giovanni delle Corniole (b. 1470; d. 1516). The style of the plaquettes is, however, inconsistent with the only authenticated work of Giovanni delle Corniole, a cornelian intaglio with a head of Savonarola in Florence, and they are regarded by Hill (in *Thieme*, vii, 1912, p. 444) and most other authorities as North Italian. An attempt of Bode to identify the master with the Bolognese goldsmith Gian Francesco di Boggio (active 1538) cannot be sustained, since the plaquettes are manifestly of earlier date. Internal evidence suggests that they are likely to originate at Mantua rather than Padua, and in this event the signature is possibly that of the Mantuan bronze artist Giovanni Francesco Ruberti, whose activity is documented from 1483 till 1526. Though Ruberti's only



signed medal (Gianfrancesco Gonzaga, 1484) is conspicuously less accomplished than the IO.F.F. plaquettes, he is known to have been engaged in 1492 in striking coins by a new process at the Mantuan mint and seems to have provided weapons for the Gonzaga court. The IO.F.F. plaquettes are remarkable for the delicacy of their handling, which can be explained only as the fruit of experience in striking coins, and for the frequency with which they occur in sword and dagger handles.

### 97 : Figure 128

ARIADNE ON NAXOS. Circular. Medium brown patina (slightly rubbed). Diameter 5.7 cm. A.616.338B

In the centre a naked female figure is seated frontally with her left foot on a helmet and an inverted torch or rudder in her left hand. Disposed round her are (left) a satyr with a satyress on his shoulders, and a youth carrying a standard crowned by a bucrane and the heads of a boar and a lion, and (right) a male figure carrying in the right hand the prow of a ship with a standing figure of Cupid and a bacchante with back turned holding up a flute. In the exergue are the letters IO.F.F. Plain rim-fillet. Hole at top.

The plaquette is encountered with great frequency, and seems to have enjoyed much popularity as a sword-hilt mount. It also occurs as the reverse of medals of Henry II of France and of the Milanese lawyer Giambattista Salvatorini (d. 1590). It appears in a modified form on a niello, in which the figure on the extreme right holds a flaming torch. Middeldorf notes that two of the figures also occur in a print by Robetta datable after 1506. The subject of the niello is described by Hind as Homage to Venus. If, as is generally assumed, the scene represents the release of Ariadne from Naxos, the male figure to the right must be intended for Bacchus. On sword pommels the plaquette is found as a counterpart to plaquettes of the Judgement of Paris, Mucius Scaevola, and Horatius Cocles by the same artist.

*Literature:* Molinier, No. 130 (as Giovanni delle Corniole); Migeon, in *Les Arts*, No. 80, August 1908, p. 17 (as Giovanni delle Corniole); Planiscig, *Est. K.*, Nos. 396, 398; Bange, No. 648; Middeldorf, *Morgenroth*, Nos. 267, 268 (as IO.F.F.); MacLagan, p. 52; Ricci, ii, p. 233, No. 338 (as IO.F.F.); Cott, p. 153 (as IO.F.F.); Hind, *Nielli*, xxxiv, No. 202 (for niello); Hind, *E.I.E.*, p. 206, No. 30 (for Robetta engraving); Armand, ii, p. 205, No. 9 (for Salvatorini medal); *Trésor de numismatique; médailles françaises*, i, pl. xii, No. 9 (for medal of Henry II of France).

### 98 : Figure 134

THE JUDGEMENT OF PARIS. Circular. Medium brown patina. Diameter 5.6 cm. A.619.341B

On the left is Paris seated on a rock beneath a tree. He holds a flute in his left hand and with the right presents the golden apple to Venus, who stands before him with outstretched hand. Behind her are Juno and, in profile to the left, Minerva, holding an indecipherable object in the right hand and a spear and shield in the left. Above is the flying figure of Cupid. Plain rim-fillet. In the exergue is the signature IO.F.F. Hole at top.

One of the most frequently encountered Renaissance plaquettes, it was much used for the decoration of sword-hilts and for other decorative purposes (see No. 99). A somewhat later convex variant in Berlin carries the inscription IVDICIO.PARIDIS.ICLITA.TROIA.IASET. The source of the design has not been identified. As noted by Molinier, a somewhat similar scheme occurs in reverse in the Valerio Belli plaquette of the Judgement of Paris (Bange, No. 807).

*Literature:* Molinier, No. 134; Bange, Nos. 652-4; MacLagan, p. 53; Ricci, ii, p. 236, No. 341; Middeldorf, *Morgenroth*, No. 269; Cott, p. 154.

### 99 : Figure 135

THE JUDGEMENT OF PARIS. Circular. Gilt bronze. Diameter 7.1 cm. A.620.342B

The plaquette corresponds with No. 98, from which it differs in its inferior quality and in the presence of a deep rim with a heavy moulding cast separately.

See No. 98.

*Collection:* Spitzer (sale Paris, 14 April 1893, ii, No. 1605). *Literature:* Vaudoyer, in *L'Amour de l'art*, 1925, p. 261; Ricci, ii, p. 236, No. 342; Cott, p. 154.

### 100 : Figure 131

HORATIUS COCLES DEFENDING THE BRIDGE. Shield-shaped, for insertion in a sword-hilt. Light brown patina. H. 6 cm., W. 6 cm. A.623.345B

Horatius Cocles on a rearing horse turned to the left is seen in the centre on the bridge. With raised spear he repels an attack by three foot-soldiers advancing from the left. To the right an arch of the bridge is demolished by two kneeling Roman soldiers. The river Tiber flows through the foreground, and in the background on the right is the Castel Sant' Angelo. Plain rim-fillet. Hole at top.

The plaquette appears to have enjoyed wide popularity, and is found, in its shield-shaped form, in many collections. No circular version is known. It occurs on a sword-hilt at Munich as a pair to the Mucius Scaevola plaquette (No. 101).

*Literature:* Molinier, No. 137; Bange, No. 660; Habich, in *Cicerone*, 1910, p. 431 (for Munich sword-hilt); Ricci, ii, p. 238, No. 345; Cott, p. 154.

### 101 : Figure 132

MUCIUS SCAEVOLA. Shield-shaped for insertion in a sword-hilt. Medium brown patina. H. 6.1 cm., W. 5.9 cm. A.624.346B

Before a classical building (right) Mucius Scaevola, in right profile, places his hand in the flames rising from a brazier. He is watched by two seated figures on the extreme right. In the centre is a standard-bearer and to the left are three horsemen, one of whom carries a standard. In the exergue is the inscription: .IO.F.F. On the right is the stamped collector's mark BM. Plain rim-fillet. Hole at top.

The plaquette seems to have been produced in considerable quantities, and is sometimes found mounted as a pair to No. 100. It also occurs on a sword-hilt in the Museo Nazionale, Florence, as a pair to No. 97. As noted by Middeldorf, a circular version is shown on a sword-hilt in a portrait by Bartolommeo Veneto in the Pinacoteca Nazionale di Palazzo Barberini, Rome. Circular variants exist in the British Museum and in the Museo Correr. Unsigned examples of the plaquette in its shield-shaped form in Berlin and in the Victoria and Albert Museum are notably inferior to the present plaquette. As noted by Hobson, the plaquette is stamped on Grolier bindings of J. Annus Viterbensis, *De Commentariis Antiquitatum*, Rome, 1498, in the Bibliothèque Ste-Geneviève, Paris, and the *Astronomici Veteres*, Venice, Aldus, 1499, in the Fitzwilliam Museum.

*Collection:* Baron de Monville (sale Paris, 24 January 1861, part of No. 133).

*Literature:* Molinier, No. 138; Migeon, in *Les Arts*, No. 80, August 1908, p. 17; Bange, No. 658; Ricci, ii, p. 238, No. 346; Middeldorf, *Morgenroth*, No. 271; Cott, p. 154; Jacobsen, in *R.f.K.*, xvi, 1893, p. 63 (for Correr plaquette); Hobson, *Maioli, Canevari and others*, 1926, pp. 1-17 (for Grolier bindings).

### 102 : Figure 133

THE DEATH OF MARCUS CURTIUS. Shield-shaped for insertion in a sword hilt. Dark brown patina (rubbed locally). H. 6.2 cm., W. 6 cm. A.625.347B

In the centre foreground Marcus Curtius, on horseback seen from behind, leaps into a chasm before the Forum. Behind, in a temple, is a distraught female figure. The scene is watched by seven soldiers from the sides. On the ground on the left is a classical bust. Plain rim-fillet. Hole at top.

Examples of the plaquette are found less frequently than comparable reliefs from the same studio. An example in Berlin is signed in the border IO.F. A *terminus ante quem* for the plaquette is supplied by a woodcut by Cranach (undated, probably about 1506), in which the scheme is reproduced. As noted by Hobson, the plaquette, along with No. 100, is stamped on a Grolier binding of Aristotle, *Opera Graece*, Venice, Aldus, 1498, in the Pierpont Morgan Library, New York.

*Collection:* His de La Salle (sale London, 22 November 1880, No. 237).

*Literature:* Molinier, No. 139; Migeon, in *Les Arts*, No. 80, August 1908, p. 17; Ricci, ii, p. 239, No. 347; Middeldorf, *Morgenroth*, No. 273; Cott, p. 154; Hobson, *Maioli, Canevari and others*, 1926, pp. 1-17; Hill, in *Burlington Magazine*, xx, 1912, p. 202 (for Grolier binding); Glaser, *Cranach*, 1921, p. 54 (for relationship to Cranach woodcut).

### 103 : Figure 137

PHAEDRA AND HIPPOLYTUS. Circular. Medium brown patina. Diameter 6.4 cm. A.615.337B

The plaquette, which is convex, shows (centre) the naked figure of Hippolytus with a caduceus in his raised right hand and a patera in his left. To the left, beneath a tree which curves round the edge of the relief, is Phaedra, seated in profile to the right with her left hand on the head of a child. Another child stands behind her, and in the tree is a third child blowing a trumpet. At the back are (left) a soldier and a bearded man, and (right) a man with a standard on his left shoulder leading a horse. The background is stippled. Hole at top.

The scheme is adapted from a woodcut by Jakob von Strassburg after a Hippolytus sarcophagus in the Villa Albani, Rome. The figure of Hippolytus is in close correspondence with a figure in the engraved Bacchanal of Mantegna (B. 19). No signed version of the plaquette is recorded, but the attribution to the artist signing IO.F.F. is not open to serious doubt. Ricci suggests that the present plaquette was used as the lid of an inkwell. A version in Berlin has as its pair a Judgement of Paris (see No. 98), and seems to have formed part of a sword-hilt.

*Literature:* Molinier, No. 127; Bode, No. 967; Bange, No. 655; Ricci, ii, p. 232, No. 337; Cott, p. 153; Lippman, in *P.J.*, v, 188, pp. 190-1 (for woodcut); Reinach, *Répertoire de reliefs*, iii, p. 141 (for sarcophagus).

### 104 : Figure 130

THE SACRIFICE OF IPHIGENIA. Circular. Dark brown patina (rubbed on exposed surfaces). Diameter 5.5 cm.

A.621.343B

In the centre is an almost naked female figure standing frontally with right arm raised. To the right is a soldier with a shield on his left arm and sword raised. On the extreme right is a servant carrying a trophy, while on the left are two further male figures. The exergue is void.

Though generally accepted, the identification of the subject by Molinier as the Sacrifice of Iphigenia is dubious. Bange explains the scene as Theseus overcoming Antiope. The figures on the left are identified by Maclagan and Ricci as Agamemnon and Calchas. The plaque is encountered less frequently than No. 98, but exists in a number of collections.

*Literature:* Molinier, No. 135; Bode, No. 956; Migeon, in *Les Arts*, No. 80, August 1908, p. 17; Bange, No. 657; Ricci, ii, p. 237, No. 343; Middeldorf, *Morgenroth*, No. 270; Cott, p. 154.

### 105 : Figure 126

ALLEGORICAL SCENE. Circular. Medium brown patina. Diameter 3.2 cm. A.617.339B

On the left is a sleeping youth, naked save for a cloak draped round the shoulders, seated with his head resting on his right hand. Beside him on the ground is a lion-skin and a club. From the right a male nude advances towards him with a skin and bucrane on his left arm; in his right hand he holds a pole to which is attached the head of a bear. On the extreme right, on a column, stands a naked youth holding an arrow in the left hand and an imperfectly decipherable object, perhaps a flame, in the right. In the exergue is the almost effaced inscription IOF. Hole at top.

A closely related subject is represented on a plaque by the Pseudo-Melioli (No. 191), where the figure on the extreme right represents Cupid. The subject is described by Molinier as 'Jeune chasseur endormi et un bacchant', by Ricci as Two Hunters, by Bange as a Bacchic scene, and by Planiscig as mythological. That the presence of the lion skin and club, which are omitted in No. 191, identify the sleeping youth as Hercules is corroborated by the fact that the scene recurs on the reverse of a medal by Pastorino of Ercole II d' Este. Molinier infers that the plaque is cast from a Renaissance intaglio imitated from an antique hard-stone carving.

*Literature:* Molinier, No. 133; Bange, No. 649; Planiscig, *Est. K.*, No. 380 (best analysis of variants); Ricci, ii, pp. 233-4, No. 339; Cott, p. 153.

### 106 : Figure 123

ALLEGORICAL SCENE. Circular. Light brown patina. Diameter 7 cm. A.618.340B

The plaque is a larger variant of No. 105. The exergue is void.

It is wrongly stated by Ricci that 'no other example of this plaque seems to be on record'. A second example is in Berlin. There is no reason to suppose that the plaques were produced elsewhere than in the studio of the artist who signed the smaller version. The imperfectly decipherable object held by the naked youth in No. 105 is here represented as a lamb or goat.

*Literature:* Bange, No. 650 (as IO.F.F.); Ricci, ii, p. 234, No. 340 (as North Italian, early sixteenth century); Cott, p. 153.

### 107 : Figure 125

ALLEGORICAL SCENE. Circular. Light brown patina. Diameter 5.7 cm. A.622.344B

On the right is a fully clothed woman seated on a dragon. Behind her is a female figure with a disc or mirror on a pole, and in front (centre) stands a naked youth, who holds a palm in his right hand and rests his left hand on a rod. Behind him (left) is a youth carrying a decapitated male head in a Phrygian bonnet on a spear. On the extreme left is an altar with a statue of Diana and with a lion at the base. The exergue is void. Raised rim-fillet. Hole at top.

The plaque occurs with great frequency, and signed versions exist in Berlin and elsewhere. Like No. 98, it is often found on sword-hilts. A version in the British Museum has on the reverse the Allegory of Constancy (No. 110). The scene is also found in combination with the Horatius Cocles plaque (No. 100), and recurs on the covers of two books bound for Grolier. The subject is conventionally described as an allegorical scene or as an Allegory of Unity (Jacobsen), but is likely to be mythological.

*Literature:* Molinier, No. 147; Jacobsen, in *R.f.K.*, xvi, 1893, p. 68; Bange, No. 656; Planiscig, *Est. K.*, No. 379; Hobson, *Maioli, Canevari and others*, 1926, pp. 1-17 (for Grolier bindings); Ricci, ii, p. 237, No. 344; Cott, p. 154.

### 108 : Figure 129

UNIDENTIFIED SCENE. Shield-shaped for insertion in a sword-hilt. Medium brown patina. H. 6.3 cm., W. 6 cm. A.626.348B

On the right an elderly male figure seated on a figured plinth is shown breaking a stick across his right knee. Before the throne is a kneeling youth endeavouring to break a bundle of sticks, with a standing youth breaking a stick above his head. In the right foreground is a male figure leaning on a balustrade. To the left, also leaning on a balustrade, are a youth holding a broken stick and two male figures wearing togas. Above in the sky is the zodiacal sign of Taurus under a star between a small Cupid and a crescent moon. In the exergue is the incised inscription: .IO.F.F. Plain rim-fillet. Hole at top.



The explanation of the subject as an Allegory of Union is due to Molinier, and is retained by Bange, Ricci and MacLagan, who observes that 'the allegory obviously typifies the strength of union and the weakness of separation by the same symbolism as Aesop's fable, but can hardly be intended to be an illustration to it'. The plaquette also exists in a circular form in Berlin and elsewhere. The Berlin plaquette is regarded by Bange as 'die Reste eines geeckten Bogenstückes', but seems rather to be a derivative from the shield-shaped plaquette. Middeldorf (private communication) regards the asymmetrical composition of the shield-shaped version as proof that the plaquette was originally circular. A circular version corresponding with that in Berlin is in the Victoria and Albert Museum. In its shield-shaped form the plaquette occurs on the pommel of a sword at Munich.

*Literature:* Molinier, No. 142; Habich, in *Cicerone*, 1910, p. 429 (for Munich sword-hilt); Bange, No. 661; MacLagan, p. 55; Ricci, ii, p. 239, No. 348; Cott, p. 154.

#### 109 : Figure 127

THE TRIUMPH OF CHASTITY. Circular. Light brown patina. Diameter 3.1 cm. A.327.50B

A naked female figure (Chastity) is seen on a chariot drawn to the left by two unicorns. She leads by the hair a second naked female figure (Venus), whose hands are tied behind her back. With her free hand she seizes the end of a bow which a flying Cupid is aiming at her. Raised base line.

Examples of the plaquette in the Victoria and Albert Museum, London, and at Modena show traces of an inscription in the exergue. In the former the letters IO are visible, and in the latter letters which have been incorrectly transcribed as IOLI F. The plaquette is given by MacLagan to the artist signing IO. F. F. and by Bange to an artist working in the style of this master about 1500. The style of the plaquette conforms closely to that of the signed IO. F. F. reliefs.

*Literature:* Bange, No. 667; MacLagan, p. 55; A. Venturi, *Le gallerie nazionali italiane*, ii, 1896, p. 169; Ricci, ii, p. 44, No. 50 (as Florentine, fifteenth century); Cott, p. 143 (as Florentine, fifteenth century).

#### 110 : Figure 140

ALLEGORY OF CONSTANCY. Circular. Light brown patina. Diameter 5.6 cm. A.572.294B

A bull turned to the right is shown with head lowered, awaiting the attack of a lion which descends a rocky incline on the right. Above is a cartouche suspended by a ribbon with the inscription:

CONST  
ANTIA

Plain rim-fillet.

A version of the plaquette in the British Museum has on the reverse an Allegorical Scene by the master IO. F. F. (see No. 107). Despite the absence of human figures in the present plaquette, it is likely to be by the same hand as the reverse. The scheme appears again on the reverse of a medal (1524) by Christoph Weiditz. A version of the plaquette in Vienna is cast in one with a wide border.

*Literature:* Molinier, No. 511 (as North Italian, end of the fifteenth century); Bange, No. 703 (as North Italian, about 1500); Planiscig, *Est. K.*, No. 376 (as North Italian, end of the fifteenth century); Ricci, ii, p. 208, No. 294 (as North Italian, about 1500); Cott, p. 147.

### MASTER IO.F.F. (ATTRIBUTED TO)

#### III : Figure 124

JUPITER: AN ASSEMBLY OF GODS. Oval. Light brown patina. H. 4.2 cm., W. 3.6 cm. A.614.336B

On the obverse is a head of Jupiter in profile to the right with flowing hair and a thick beard. On the reverse, within a raised rim, are seated figures of (left to right) Vulcan, Mercury and Mars, the latter fondling the child Cupid. Behind is a standing figure of Venus holding two standards, flanked by two bearded gods. The exergue is void.

No other version of the obverse is recorded. The reverse is found at Weimar, Belluno and elsewhere. The attribution to the artist signing IO. F. F. is due to Molinier and is retained by Ricci. Neither the present plaquette nor the independent versions of the reverse are signed, and both faces differ in certain respects from this artist's authenticated works.

*Literature:* Molinier, No. 126; Ricci, ii, p. 232, No. 336; Cott, p. 153.

#### III 2 : Figures 138, 139

ALLEGORY OF FIDELITY. Circular. Yellowish brown patina. Diameter 6 cm. A.590.312B

The plaquette, which is double-sided, shows on the obverse a reclining naked youth attacked by three lions. Above is a celestial sphere with, on a scroll, the inscription AM/ AND IO. Round the margin is a second inscription: ET.SI.CORPVS.NON.FIDES.MACVLAVITVR. On the reverse is a wide frieze of tritons and nereids surrounded by a plain rim-fillet. In the centre, within a circular wreath, is a monogram composed of the letters M A R C. Hole at top.

Examples of the obverse exist in a number of collections, and variants of the reverse are also known (see No. 113).



No other version is recorded in which the two plaquettes are linked. An alternative form of the obverse, in which the celestial sphere is replaced by two clasped hands and the inscription reads: ANCI.MORTE.CHE.ROMPE.FEDE, exists in Berlin, Vienna and elsewhere. Also in Berlin is an alternative form of the reverse, in which the monogram is replaced by an equestrian figure adapted from an engraving, in the style of Zuan Andrea or Giovanni Antonio da Brescia, after a preliminary drawing for Leonardo's Sforza monument. The plaquette is classified by Molinier as anonymous Italian, fifteenth century, and by Ricci as Paduan, circle of Moderno. Planiscig compares it with a plaquette of the Death of Orpheus by the Orpheus Master. Bange gives the obverse to a Paduan artist in the circle of Moderno, and the reverse to an unidentified North Italian artist. There can be no reasonable doubt that both obverse and reverse originate in the same studio. The style presents close analogies to that of the master signing 10. F. F.

*Literature:* Molinier, No. 630 (as anonymous Italian, fifteenth century); Migeon, in *Les Arts*, No. 80, 1908, p. 31 (obverse only); Bange, Nos. 527, 528, 725; Planiscig, *Est. K.*, No. 363; Ricci, ii, pp. 218-19, No. 312; Cott, p. 154; Middeldorf, *Morgenroth*, No. 257 (as Northern Italy, early sixteenth century); Müller-Walde, in *P.J.*, xix, p. 254 (for relationship to Sforza monument); Hind, *E.I.E.*, pl. 614 (for engraving after Leonardo).

### 113 : Figure 142

FRIEZE OF TRITONS AND NEREIDS. Circular. Gilt bronze (gilding slightly rubbed). Diameter 6.5 cm. A.591.313B

The plaquette reproduces the frieze of tritons and nereids on the reverse of No. 112. In the centre, surrounded by a double rim-fillet, is a depressed surface with a central hole. Moulded rim. Hole near edge.

See No. 112. As observed by Maclagan, a central plaquette cast separately seems to have been removed. It is suggested by Ricci that the plaquette was intended for use in a dagger handle.

*Literature:* As for No. 112. Also Maclagan, p. 59; Ricci, ii, p. 219, No. 313; Cott, p. 155.

### 114 : Figure 141

FRIEZE OF CENTAURS AND TRITONS. Circular. Dark brown patina. Diameter 6.6 cm. A.592.314B

The plaquette, which consists of a convex figured frieze with outer and inner moulded rims round a pierced central aperture, shows at the top a trophy held by two centaurs with nymphs riding on their backs. To right and left are military trophies, and beneath are two tritons fighting.

No other example of the plaquette is recorded. Of excellent quality, it seems to have been produced in the same

workshop as Nos. 112 and 113, and like the latter plaquette was intended for insertion in a dagger handle.

*Literature:* Migeon, in *Les Arts*, No. 80, August 1908, p. 31; Ricci, ii, p. 219, No. 314 (as North Italian, early sixteenth century); Cott, p. 155.

### 115 : Figure 143

SATYR. Oval. Dark brown patina over light bronze. H. 10.7 cm., W. 8.1 cm. A.281.4B

The Satyr is represented on a flat background in half-length in profile to the right. His left hand is raised with the second and fifth fingers extended, and in his right hand he holds a cup. He wears a goatskin over his right arm. Behind him is a thyrus. Hole at top.

See No. 116.

### 116 : Figure 144

BACCHANTE. Oval. Dark brown patina over light bronze. H. 11 cm., W. 8.5 cm. A.282.5B

The Bacchante is represented on a flat background in half-length in profile to the left. Her left shoulder is bared, and she presses milk from her left breast into a rhyton held in the right hand. Behind her is a thyrus. Hole at top.

This and the companion plaquette depend from the relief on the reverse of the Martelli Mirror in the Victoria and Albert Museum, London. The two figures derive from the antique, the Satyr from a gem reproduced by Furtwängler (i, 1900, pl. XLI, No. 34, ii, 1900, p. 197) and the Bacchante from a gem illustrated by Gori (*Museum Florentinum*, i, *Gemmae antiquae*, i, Florence, 1731, p. 84, fig. 10) as in the Medici collection. The rhyton into which the Bacchante presses her milk shows some resemblance to an inlaid Achaemenid rhyton in the British Museum (Dalton, *The Treasure of the Oxus*, London, 1926, pl. xxii). The complete relief constitutes an allegory of reproduction, and bears the inscription NATVRA FOVET QVAE NECESSITAS VRGET. A plaquette of the Satyr alone in the British Museum has on the reverse the papal Della Rovere arms, and the same arms appear on a version of the Bacchante in a private collection. These arms were borne by Popes Sixtus IV (1471-84) and Julius II (1503-13), and the plaquettes must therefore date from before 1513 and may have been cast before 1484. An attempt by Bode, Bange, Siren and other scholars to ascribe the Mirror to Donatello is now generally discredited as is a sixteenth century dating proposed by Planiscig. Its technique and style are indicative of an origin in Mantua and of a date in the last quarter of the fifteenth century. The complete relief closely recalls the work of the master signing 10.F.F. In the separate plaquettes, which are coarse in quality and lack the gold and silver inlay on the Mirror, the two figures are commonly

shown on a flat ground without the detail which surrounds them in the complete relief. Modern castings of the relief and of the two plaquettes are known, but there is no reason to doubt the antiquity of the present examples, which seem to have been procured separately, that of the Satyr being markedly superior to that of the Bacchante.

*Collection:* Baron de Théis (sale Paris, 6 May 1874, p. 129, No. 915).

*Literature:* Müntz, *Donatello*, 1885, p. 92 (as sixteenth century); Molinier, No. 29 (as after the antique); Bode, *Denkmäler*, pp. 26-8 (as Donatello); Migeon, in *Les Arts*, No. 80, August 1908, p. 16, No. 11, p. 19, No. 111; Siren, in *American Journal of Archaeology*, ser. 2, xviii, 1914, p. 444 (as Donatello); MacLagan, p. 11 (as 'later than Donatello's date'); Bange, Nos. 293, 294 (as Donatello); Ricci, ii, pp. 6-7, Nos. 4, 5 (as Donatello); Cott, p. 141 (as attributed to Donatello); Pope-Hennessy, *Catalogue of Italian Sculpture in the Victoria and Albert Museum*, London, 1964, i, pp. 325-9 (as Mantuan).

## MASTER IO. F. F. (AFTER)

### 117 : Figure 136

THE JUDGEMENT OF PARIS. Circular. Medium brown patina. Diameter 5 cm. A.684.406B

The plaquette corresponds in composition with No. 98. Above the heads of the figures runs the inscription: IVDICIO PARIDIS ICLITA TROIA IASET. Double rim-fillet. Hole at top.

The plaquette is classified by Molinier and Ricci as a later imitation of the original scheme of the artist signing IO. F. F. A convex example with traces of gilding in Berlin is also regarded by Bange as a late variant of No. 98. Owing to their considerable popularity, many of the IO. F. F. plaquettes exist in coarser variants, which are likely to have been made outside the master's studio.

*Literature:* Molinier, No. 614; Bange, No. 653; Ricci, ii, pp. 266-7, No. 406; Cott, p. 158.

## MASTER M.C.

Conventional name for the author of the plaquettes listed below.

### 118 : Figure 221

NYMPH CARRIED OFF BY A HORSEMAN. Circular. Dark brown patina. Diameter 5 cm. A.343.66B

The plaquette, which has a plain rim-fillet, shows a naked horseman galloping to the left with a naked woman seated

behind him. Her extended left arm is seized by a standing male nude in left profile. In the exergue the letters .M.C.

The letters M.C. are generally accepted as the artist's signature. Molinier, while recognising that the style is not very closely related to that of Melioli's medals, suggests tentatively that they may be read as MELIOLUS CONSECRAVIT. Bange, followed by Ricci, attributes the plaquette to a Master M.C., who would also have been responsible for No. 119.

*Literature:* Molinier, No. 116; Migeon, in *Les Arts*, No. 80, August 1908, p. 31; Bange, No. 632; Rizzini, No. 6; Ricci, ii, p. 54, No. 66; Cott, p. 144 (all as M.C.).

### 119 : Figure 222

VULCAN FORGING THE ARROWS OF CUPID. Circular. Medium brown patina. Diameter 5.6 cm. A.344.67B

The plaquette, which has a plain rim-fillet, shows Vulcan (right) at his forge working on the wings or arrows of Cupid, who is held up in the centre by Venus, standing in profile to the right. Behind the anvil is Mars, standing frontally with a spear, and to the left is Apollo playing his lyre. On the right is a rocky cave and on the left is a distant city. Hole at top and fault on left edge.

The plaquette, which is otherwise unrecorded, is correctly ascribed by Migeon and Bange to the same hand as No. 118.

*Literature:* Migeon, in *Les Arts*, No. 80, August 1908, p. 31; Bange, No. 632; Ricci, ii, p. 55, No. 67; Cott, p. 144 (all as M.C.).

## MASTER OF THE ORPHEUS LEGEND

Conventional name for the artist responsible for a group of plaquettes which have also been regarded as works of Bertoldo. The plaquettes seem to date from the last quarter of the fifteenth century, but offer no decisive proof as to whether the artist was active in Florence or in North Italy.

### 120 : Figure 79

ORPHEUS AND EURYDICE BEFORE PLUTO. Circular. Medium brown patina. Diameter 5.5 cm. A.386.109B

The plaquette shows Eurydice (centre) pleading with Pluto and Proserpine, who are seated (left) at the entrance to a cave with Cerberus crouching before them. To the right is Orpheus with his lyre supported on his raised right knee. Behind him is the head of a male figure. On the reverse is scratched a seal of Solomon.

The relief forms one of a group of three plaquettes with scenes from the legend of Orpheus, from which the Orpheus Master of Molinier derives his name. A version in Berlin is surrounded by a plain rim-fillet. As noted by Molinier, variants of the scheme appear in the chapel at Pagny and on a chimney-piece from Arnay-le-Duc formerly in the Spitzer collection. It also appears on the reverse of Pastorino's medal of Alessandro Guarini (1566).

*Literature:* Molinier, No. 524 (as Orpheus Master); Migeon, in *Les Arts*, No. 80, August 1908, p. 31 (as Orpheus Master); Bode, in *Berliner Museen*, xlii, 1920-1, p. 25 (as Bertoldo); Bode, *Bertoldo*, pp. 39-40 (as Bertoldo); Bange, No. 306 (as Bertoldo); Ricci, ii, p. 77, No. 109 (as Orpheus Master); Cott, p. 148 (as Orpheus Master).

### 121 : Figure 81

ORPHEUS PLAYING HIS LYRE. Circular. Dark brown patina. Diameter 5.6 cm. A.387.110B

The plaquette, which is surrounded by a flat rim-fillet, shows (centre) Orpheus seated playing on his lyre. Behind him are three nymphs, two standing and one seated, towards whom he turns his head. A fourth nymph is seated in the foreground to the left. To the right are a lion, a bear, a stag and a doe, and in a tree behind are two birds. Hole at top.

The relief forms one of a group of three plaquettes with scenes from the legend of Orpheus, from which the Orpheus Master of Molinier derives his name. Like the companion relief of the Death of Orpheus the plaquette is of great rarity. Other examples are at Modena and Vienna.

*Collection:* Ephrussi (?).

*Literature:* Molinier, No. 525 (as Orpheus Master); Migeon, in *Les Arts*, No. 80, August 1908, p. 31 (as Orpheus Master); Bode, in *Berliner Museen*, xlii, 1920-1, p. 25 (as Bertoldo); Bode, *Bertoldo*, pp. 39-40 (as Bertoldo); Ricci, ii, p. 78, No. 110 (as Orpheus Master); Cott, p. 148 (as Orpheus Master).

### 122 : Figure 80

THE DEATH OF ORPHEUS. Circular. Gilt bronze (much darkened and rubbed). Diameter 6.5 cm. A.388.111B

The plaquette, which is surrounded by a treble moulded rim, shows the crouching figure of Orpheus (centre) attacked from behind by five maenads armed with clubs. His lyre lies in the foreground. Hole at top.

The relief, an impression of poor quality, forms one of a group of three plaquettes with scenes from the legend of Orpheus, from which the Orpheus Master of Molinier derives his name. The only other example recorded is in Berlin. Molinier mistakenly attaches credence to a claim

of Ephrussi that the scheme depends from a drawing by Mantegna.

*Literature:* Ephrussi, in *G.B.A.*, xviii, 1878, p. 444 ff. (as after Mantegna); Molinier, No. 526 (as Orpheus Master); Migeon, in *Les Arts*, No. 80, August 1908, p. 31 (as Orpheus Master); Bode, No. 914 (as Orpheus Master); Bode, in *Berliner Museen*, xlii, 1920-1, p. 26 (as Bertoldo); Bode, *Bertoldo*, 1925, pp. 39-40 (as Bertoldo); Bange, No. 307 (as Bertoldo); Ricci, ii, p. 80, No. 111 (as Orpheus Master); Cott, p. 149 (as Orpheus Master).

### 123 : Figure 82

MELEAGER HUNTING THE CALYDONIAN BOAR. Circular. Medium brown patina. Diameter 6.4 cm. A.392.115B

The plaquette, which has a treble moulded rim, shows Meleager (left), naked save for a cloak covering one shoulder, driving his spear into the jaws of the Calydonian boar (right). In the centre foreground is a hound. Behind Meleager is Atalanta, holding a bow, and in the background are three hunters attacking the boar with a spear, a stone and an axe. At the back a tree.

The relief is also known through examples in Berlin and Vienna. The Berlin plaquette is regarded by Bode and Bange as a counterpart to No. 124, which seems to represent the Death of Meleager. Planiscig compares the Vienna example with the reverse of a medal of Ercole I d' Este (1472) signed OPVS CORADINI M. There is no substance in this confrontation.

*Literature:* Migeon, in *Les Arts*, No. 80, August 1908, p. 31 (as Orpheus Master); Bode, in *Berliner Museen*, xlii, 1920-1921, p. 26 (as Bertoldo); Bange, No. 312 (as Bertoldo); Bode, *Bertoldo*, p. 43 (as Bertoldo); Planiscig, *Est. K.*, No. 374 (as Orpheus Master); Ricci, ii, p. 81, No. 115 (as Orpheus Master); Cott, p. 149 (as Orpheus Master).

### 124 : Figure 83

THE DEATH OF MELEAGER. Circular. Dark brown patina. Diameter 6.5 cm. A.383.106B

The plaquette, which has a treble moulded rim, shows (centre) the seated figure of naked youth with his left foot on a stool and a dog lying beside him. A curtain is suspended behind the seat. The youth's head is turned towards a seated female figure (left) who caresses him with her right hand, and his left arm is held by a standing woman. A third female figure appears on the right. Hole at top.

The attribution of the plaquette to the Orpheus Master goes back to Molinier, who identifies the subject as the Death of Adonis. The designation as the Death of Meleager is due to Bode, and is adopted by Ricci. The plaquette,



which is not recorded in any other version, is undoubtedly by the same hand as the main constituents of the Orpheus Master group. It forms a counterpart to No. 123.

*Literature:* Molinier, No. 521 (as Orpheus Master); Migeon, in *Les Arts*, No. 80, August 1908, p. 31 (as Orpheus Master); Bode, *Bertoldo*, p. 26 (as Bertoldo); Ricci, ii, p. 76, No. 106 (as Orpheus Master); Cott, p. 148 (as Orpheus Master).

#### 125 : Figure 84

THE SACRIFICE OF IPHIGENIA. Circular. Medium brown patina. Diameter 5.7 cm. A.384.107B

The plaquette, which is surrounded by a flat rim-fillet, shows Iphigenia (right) standing with an attendant beside a column with a statue of (?)Diana. To the left are six standing men, the foremost of whom holds a dagger. Hole at top.

No other example of the plaquette is recorded. The identification of the subject and the attribution to the Orpheus Master are due to Molinier.

*Literature:* Molinier, No. 521 (as Orpheus Master); Migeon, in *Les Arts*, No. 80, August 1908, p. 31 (as Orpheus Master); Bode, *Bertoldo*, p. 48 (as Bertoldo); Ricci, ii, pp. 75-7, No. 107 (as Orpheus Master); Cott, p. 148 (as Orpheus Master).

#### 126 : Figure 87

ACHILLES TAKING LEAVE OF THETIS. Circular. Dark brown patina. Diameter 5.6 cm. A.385.108B

The plaquette, which is surrounded by a plain rim-fillet, shows (centre) a youth and a female figure embracing. To the left is a centaur in right profile holding a wand and a lyre, and to the right is a male figure with a bow and a spear. In the foreground are two dogs. Behind on the left is a rocky cliff. Hole at top.

The attribution of this rare plaquette to the Orpheus Master is due to Molinier, who describes its subject as the Centaur Chiron. This designation is retained by Ricci. Bange identifies the central figures as Thetis and Achilles, the youth on the right as Patroclus, and the centaur on the left as Chiron. It is suggested by Bange that the plaquette forms a counterpart to the Sacrifice of Iphigenia (No. 125), in which a scene from the story of the Trojan War is also shown.

*Literature:* Molinier, No. 523 (as Orpheus Master); Migeon, in *Les Arts*, No. 80, August 1908, p. 31 (as Orpheus Master); Bode, No. 916 (as Orpheus Master); Bode, in *Berliner Museen*, xlii, 1920-1, p. 26 (as Bertoldo); Bode, *Bertoldo*, p. 49 (as Bertoldo); Bange, No. 313 (as Bertoldo); Ricci, ii, p. 77, No. 108 (as Orpheus Master); Cott, p. 148 (as Orpheus Master).

#### 127 : Figure 88

AENEAS DESCENDING TO THE UNDERWORLD. Circular. Dark brown patina. Diameter 5.9 cm. A.389.112B

On the left is the armed figure of Aeneas guided by the Cumaean Sibyl, who holds the golden bough in her right hand. The sail of Charon's boat appears above their heads. To the right, in the prow, is Charon, in right profile, holding an oar, with which he beats off five souls endeavouring to cross the Styx.

The relief illustrates *Aeneid*, vi, l. 384-413, which describes how Charon, having been shown the golden bough by the Cumaean Sibyl, clears his boat of the souls who encumber it and takes Aeneas on board. A counterpart in Berlin shows Venus bringing arms to Aeneas. The attribution to the Orpheus Master is due to Molinier. The plaquette is of great rarity. A version in the Victoria and Albert Museum has the same treble moulded rim as No. 122.

*Literature:* Molinier, No. 527 (as Orpheus Master); Migeon, in *Les Arts*, No. 80, August 1908, p. 31 (as Orpheus Master); Bode, in *Berliner Museen*, xlii, 1920-1, p. 26 (as Bertoldo); Bode, *Bertoldo*, 1925, pp. 40-1 (as Bertoldo); Ricci, ii, p. 80, No. 112 (as Orpheus Master); Cott, p. 149 (as Orpheus Master).

#### 128 : Figure 86

MARS AND VENUS OBSERVED BY VULCAN AND OTHER DEITIES. Circular. Dark brown patina. Diameter 5.7 cm. A.391.114B

The plaquette, which has a plain rim-fillet, shows Mars and Venus (left background) reclining on a sloping mound. They are watched by five deities, led by Vulcan (centre with back turned), and including (right) Jupiter and Mercury. In the sky is Apollo in his chariot. Hole at top.

No other version of the plaquette is recorded. The attribution to the Orpheus Master is due to Migeon and is retained by Ricci. A plaquette in Berlin of Vulcan at his forge with Mercury and Venus may form a counterpart to the present relief.

*Literature:* Migeon, in *Les Arts*, No. 80, August 1908, p. 31 (as Orpheus Master); Bode, in *Berliner Museen*, xlii, 1920-1, p. 26 (as Bertoldo); Bode, *Bertoldo*, p. 45 (as Bertoldo); Ricci, ii, p. 81, No. 114 (as Orpheus Master); Cott, p. 149 (as Orpheus Master).

#### 129 : Figure 85

THE SACRIFICE OF A BULL. Circular. Medium brown patina. Diameter 6.5 cm. A.390.113B

The plaquette, which has a treble moulded rim, shows (centre) a slaughterer with raised mallet about to sacrifice



a bull, whose head is held by a crouching figure in the foreground. To the right is a priest, and to the left is a male figure standing beside a brazier, behind which is a child playing a pipe. In the background is a hexastyle temple adorned with a garland and showing a figure of Mars in the pediment.

The identification of the plaquette as a work of the Orpheus Master goes back to Molinier, who relates it to an anonymous engraving formerly ascribed to Robetta. The engraving is unlikely to be the direct source of the motif, since the figure on the extreme left is there shown not in profile but in three-quarter face. Bange, followed by Ricci, regards a well-known sarcophagus in the Uffizi as the prototype. Against this view (which might appear to lend some colour to the theory of a Florentine origin for this and the related plaquettes) it may be urged first that the sarcophagus was transferred to the Uffizi from the Villa Medici in Rome only in 1784, and second that a closely similar sarcophagus exists at Mantua.

*Literature:* Molinier, No. 528 (as Orpheus Master); Migeon, in *Les Arts*, No. 80, August 1908, p. 31 (as Orpheus Master); Bode, No. 918 (as Orpheus Master); Bode, in *Berliner Museen*, xlii, 1920-1, p. 26 (as Bertoldo); Bode, *Bertoldo*, p. 45 (as Bertoldo); Bange, No. 314 (as Bertoldo); Ricci, ii, pp. 80-1, No. 113 (as Orpheus Master); Cott, p. 149 (as Orpheus Master); Hind, *E.I.E.*, pl. 472 (for related engraving); Mansuelli, *Galleria degli Uffizi: le sculture*, i, 1958, pp. 235-6 (for Uffizi sarcophagus); Levi, in *Dedalo*, vii, 1926-7, p. 222 (for Mantua sarcophagus).

## MASTER OF THE ROMAN CHARITY

Conventional name for a plaquette artist active in Padua or Venice in the first decades of the sixteenth century, whose style stems from that of Riccio.

### 130 : Figure 120

POMONA. Circular. Dark brown patina. Casting flaw in rim at top. Diameter 8.1 cm. A.539.261B

A draped female figure is seen seated in profile to the left on a basket filled with fruit. She proffers a bowl of fruit in her extended right hand. With her left hand she holds more fruit on her lap. Moulded rim. On the void exergue the stamped collector's mark BM.

Examples of the plaquette exist in Berlin and in the Victoria and Albert Museum. As noted by Bange, the plaquette is employed as the reverse of a medal of the Emperor Maximilian I dated 1516, and must therefore have been current before this time. Bange mistakenly regards the collector's stamp as the signature EM and interprets the

bowl of fruit held in the lap as the head of a child. The plaquette is classified by Bange and MacLagan as North Italian and by Ricci as Paduan.

*Collection:* Baron de Monville (sale Paris, 24 January 1861, No. 98); Piot (sale Paris, 21 May 1890, No. 117).

*Literature:* Migeon, in *Les Arts*, No. 80, August 1908, p. 31; Bange, No. 705; MacLagan, p. 59; Ricci, ii, p. 190, No. 261; Cott, p. 154.

### 131 : Figure 121

MERCURY. Circular. Dark brown patina. Diameter 8 cm. A.540.262B

The bearded figure of Mercury is shown seated on the ground, with his elbow resting on a cylindrical altar (left). He holds a palm branch and caduceus. To the right stands an ornate vase. In the sky is the crescent moon and a seven-pointed star. The exergue is void. Moulded rim.

A variant of the plaquette, probably of later date, is surrounded by a broad border of palmettes. The relief, which occurs with some frequency, is classified by Molinier as Venetian, early sixteenth century, is given by Bange to a Paduan Master of the school of Riccio, and is described by Ricci as Paduan, early sixteenth century. Nos. 130 and 132 are by the same hand. The meaning of the imagery has not been explained.

*Literature:* Molinier, No. 443; Bange, No. 410; Ricci, ii, p. 190, No. 262; Cott, p. 154.

### 132 : Figure 122

CIMON AND PERO (ROMAN CHARITY). Circular. Dark brown patina. Diameter 8 cm. A.541.263B

On the right is the kneeling figure of Pero offering her breast to her father Cimon, who lies on the ground. In the exergue is the word: PIETATI. Moulded rim. Five holes at top.

The plaquette exists in a number of collections. In a variant, of which an example is in the Victoria and Albert Museum, the figures are set before an architectural background. The relief is regarded by Bange as a counterpart or pair to No. 131, and there can be no reasonable doubt that the two plaquettes are by one hand. Like No. 131, the plaquette is classified by Molinier as Venetian, early sixteenth century, is given by Bange and MacLagan to a Paduan master of the school of Riccio, and is described by Ricci as Paduan, early sixteenth century.

*Collection:* His de La Salle (sale London, 22 November 1880, No. 310).

*Literature:* Migeon, in *Les Arts*, No. 80, August 1908, p. 29; Molinier, No. 444; Bange, No. 411; MacLagan, p. 25; Ricci, ii, p. 191, No. 263; Cott, p. 154.

## MODERNO

Active in the late fifteenth and early sixteenth centuries, Moderno is the most prolific and in some respects the most accomplished Italian plaquette artist. The basis for study of his work is supplied by a signed hard-stone carving in Vienna, two signed silver plaquettes also in the Kunsthistorisches Museum, four frequently encountered plaquettes with the Labours of Hercules, and a Virgin and Child with SS. Jerome and Anthony the Abbot. A plaquette of Mars bears the initials M.F. Moderno is also credited with two plaquettes, a St. Sebastian and a Triumph, inscribed with the initial M. The list of works ascribed to him varies between fifty-nine (Molinier) and seventy-two (Bange) plaquettes. There is some doubt whether he was responsible for all these works, and the plaquettes discussed in the present catalogue (which constitute by far the finest known group of Moderno's small reliefs) are subdivided into three groups; the first of these consists of signed plaquettes and of unsigned plaquettes closely related to them, the second consists of plaquettes which are either late works by Moderno or works by artists in direct contact with him, and the third consists of plaquettes generally given to Moderno which appear to be the work of other hands. There has been much speculation as to the identity concealed beneath Moderno's pseudonym, and he has been variously identified with the Milanese goldsmith Daniele Arcioni (Piot), the metalworker Giovanni Guerino (Müntz), the Paduan goldsmith Coreto Cagnoli (Milanesi, Lazari, Rizzini), the Venetian bronze sculptor Camelio (Molinier), Antonio di Elia (A. Venturi) and Caradosso (Malguzzi-Valeri). More plausible is an attempt of Bode to identify Moderno with the Veronese gem-cutter and draughtsman Galeazzo Mondella (active ca. 1500). This rests on the presence of Mondella's name (HOC. OPVS MONDEL. ADER. AVRIFEX MCCCCXC) on the back of a pax of which other versions are signed by Moderno. If this identification, as is likely, is correct, the pseudonym would have resulted from the elision of the patronymic and the first two letters of Mondella's name.

A report on art in Italy written in or before 1549 by the Portuguese painter Hollanda mentions the presence of Moderno as a goldsmith and seal-maker in Rome, along with Caradosso, Cellini and Valerio Belli. There are a number of suggestive analogies between Moderno's plaquettes and the engravings of Giovanni Antonio da Brescia, who was in Rome between 1509 and 1525.

## 133 : Figure 183

VIRGIN AND CHILD WITH SAINTS ANTHONY THE ABBOT AND JEROME. Dark brown patina. H. 11.1 cm., W. 6.6 cm. A.440.163B

The plaquette, which has a silhouetted contour, is in the form of an altarpiece, with a moulded predella, lateral columns, a decorated frieze and a lunette. In the central shell niche is the Virgin, with the Child on her left knee. Two child angels playing on lutes are seated at the front corners of the niche. The two Saints, Anthony the Abbot (left) and Jerome (right) stand outside the columns. Above, in the lunette, is the Resurrection. Beside the lunette are four child angels holding up a garland. At the top a hole. On the reverse is the incised inscription:

SG (for S. Girolamo) .S.A. (for S. Antonio)  
HOC OPVS. MO  
DERNI  
.C.C.

An exceptionally fine version of a frequently encountered plaquette, which is known in two other signed versions in the Victoria and Albert Museum, London, and the former His de La Salle collection. The inscription on the London version reads HOPVS for OPVS and lacks the C.C. An unsigned version in silver, parcel gilt, is in the Morgenroth collection, and a version in bronze on a flat ground is in Berlin. An example of the relief (untraced), which appeared in the Higgins (London, 29 January 1904, No. 47) and Garnier (Paris, 18-23 December 1916, No. 520) sales, had on the reverse the inscription: HOC. OPVS. MONDELA. ADER. AVRIFEX. MCCCCXC, and formed the basis of an attempt by Bode to identify the artist with the Veronese goldsmith Galeazzo Mondella. There is no reason to question the date 1490 on this example of the plaquette.

*Literature:* Molinier, No. 161; Migeon, in *Les Arts*, No. 80, August 1908, p. 19; Bange, No. 443; MacLagan, p. 28; Ricci, ii, pp. 126-7, No. 163; Bode, in *Kunstchronik*, xv, 1903-4, c. 269 (for Higgins relief); Middeldorf, *Morgenroth*, Nos. 222, 223; Cott, p. 151 (all as Moderno).

## 134 : Figure 171

THE FLAGELLATION. Rectangular. Dark brown patina. H. 13.4 cm., W. 9.9 cm. A.446.169B

In the centre on a shallow step is Christ tied to a column with the right hand above his head and the left behind his back. In the left foreground is a soldier with a whip in his raised right hand, and in the corresponding position on the right is a male nude with back turned, also with a whip. Behind on the right are four male figures, three of whom wear helmets, and on the left are a horseman and three bearded men. In the background to right and left is the vaulted ceiling of a hall or portico. Raised rim-fillet.

The finest surviving version of the composition is a silver parcel-gilt plaque in the Kunsthistorisches Museum, Vienna, which is of larger size (H. 18.3, W. 14.8 cm.) and has as its companion-piece a Virgin and Child with Saints. The silver plaque is signed on the base of the column: OP. MODERNI. It has been shown that a stamp with the letters CA above the figure of Christ, which was at one time regarded as a signature, dates from the early nineteenth century. Reduced versions in bronze are found in a number of collections; some of these have a break in the arch on the right. The present plaque has no such break. Another example without a break is in the Morgenroth collection. It is inferred by Middeldorf that these plaques represent the later of two states. The figure of Christ depends from the Laocoon, and the plaque must therefore date from after the discovery of this statue in 1506. The poses of the two flagellants in the foreground are connected by Bange with the Horse-Tamers on the Quirinal, and by Planiscig with a statue represented in a drawing by Heemskerck (1532-9) in the courtyard of the Palazzo Medici-Madama, Rome. In the latter statue the left, not the right, leg is advanced. Analogous poses occur at about the same date in the Marcantonio engraving of the Massacre of the Innocents after Raphael. Planiscig compares the figures with those in the signed Hercules plaques of Moderno, and comments that the relief 'ist deutlich das Produkt des in Rom unter dem Einflusse der neuen archaologischen Entdeckungen stehenden Künstlers'. The architectural scheme seems, however, to depend from a dated engraving (1509) by Giovanni Antonio da Brescia (Hind, *E.I.E.*, pl. 535), who was also responsible for an engraving in reverse of the Laocoon (Hind, *E.I.E.*, pl. 540).

Collection: Baron de Théis (sale Paris, 6 May 1874, No. 898).

Literature: Molinier, No. 170; Lepšy, in *Mittheilungen des K.K. oesterreichischen Museums für Kunst und Industrie*, 1888, p. 165 ff. (for stamp on Vienna plaque); Ilg, in *W.J.*, xi, 1890, pp. 100-101 (for Vienna plaque); Bange, No. 453; Planiscig, *Bronzeplastiken*, No. 408 (for Vienna plaque), No. 410 (bronze version as tabernacle door); Ricci, ii, p. 132, No. 169; Middeldorf, *Morgenroth*, Nos. 230, 231; Cott, p. 151 (all as Moderno).

### 135 : Figure 154

CACUS STEALING THE OXEN OF HERCULES. Rectangular. Medium brown patina. H. 7 cm., W. 5.4 cm. A.468.191B

Hercules, his left arm supported on a tree-stump and his club in his right hand, lies sleeping in the right foreground of the scene. To the left, in the mouth of a cave, is Cacus pulling by the tail one of the oxen of Hercules. Behind is the head of a second ox. In the background is (left) a house or castle and (right) a receding line of trees.

The plaque is encountered with great frequency, and forms part of the same series of Hercules scenes as the following three numbers. Examples signed O. MODERNI exist in Berlin, the Louvre and elsewhere. Circular versions and variants with a border of palmettes are also known. The scene is reproduced in fresco on the ceiling of the Foresteria of S. Abbondio at Cremona. The lower part of the composition is reproduced in a niello in the British Museum.

Literature: Molinier, No. 194; Bange, No. 482; Planiscig, *Est. K.*, No. 344; Maclagan, p. 37; Ricci, ii, p. 144, No. 191; Middeldorf, *Morgenroth*, Nos. 240, 241; Cott, p. 152; Hing, *Nielli*, p. 28, No. 14, pl. vii.

### 136 : Figure 155

HERCULES AND A CENTAUR. Rectangular. Medium brown patina. H. 6.9 cm., W. 5.5 cm. A.469.192B

Hercules, naked save for a lion skin worn over the left shoulder, is seen in profile to the right struggling with a centaur, whom he clasps round the ribs. In the right background is a ruined amphitheatre, and on the left is a receding building with two doorways on which appears the signature O. MODERNI. In the distance a hilly landscape. Hole at top.

The plaque, which is found in many collections and sometimes occurs in a circular form with a palmette border, forms part of the same series of Hercules scenes as Nos. 135, 137 and 138. The composition recurs on the Porta della Rana of the Duomo at Como (1507), and the plaques must therefore have been made before this time. Molinier and Bange describe the subject as Hercules and Geryon.

Literature: Molinier, No. 195; Bange, No. 483; Planiscig, *Est. K.*, No. 346; Maclagan, p. 37; Ricci, ii, p. 145, No. 192; Cott, p. 152.

### 137 : Figure 156

HERCULES AND THE OXEN OF GERYON. Rectangular. Medium brown patina. H. 7.1 cm., W. 5.4 cm. A.479.202B

The naked figure of Hercules stands in the centre foreground with back turned and both arms extended. To right and left he grasps the horns of two oxen, which emerge from the rectangular doorway of a ruined building on the left and an arched doorway opposite. In the background is a broken arch. Across the top runs the inscription O. MODERNI. Hole at top.

The plaque is found in many collections both in a signed and in an unsigned form. Circular examples with palmette borders are also known. The subject is wrongly identified



by Molinier as the cleaning of the Augean stables. The plaquette belongs to the same series of Hercules scenes as Nos. 135, 136 and 138. As noted by Middeldorf, it is also used on an inkstand ascribed to the Riccio workshop.

*Collection:* His de La Salle (sale London, 22 November 1880, No. 250).

*Literature:* Molinier, No. 201; Bange, No. 485; MacLagan, p. 37; Ricci, ii, p. 151, No. 202; Planiscig, *Riccio*, fig. 396 (for inkstand), Middeldorf, *Morgenroth*, No. 248; Cott, p. 152.

### 138 : Figure 157

HERCULES TRIUMPHANT OVER ANTAEUS. Rectangular. Very dark patina (rubbed in raised areas). H. 6.9 cm., W. 5.5 cm. A.480.203B

Hercules, naked save for a lion skin worn over the shoulders, stands to the right of centre with both hands resting on his club, looking down at the dead body of Antaeus stretched at his feet. To the right is the entrance to a cave, and to the left are a column and a broken arch, in the frieze of which appears the inscription: .O.MODERNI.

The plaquette, which is found in many collections both in a signed and unsigned form, as well as in circular examples with palmette borders, forms part of the same series as the three preceding reliefs. As noted by Bange, the composition is reproduced both in sculpture on the Porta della Rana of the Duomo at Como (1507) and in painting on the ceiling of the Foresteria of S. Abbondio at Cremona.

*Literature:* Molinier, No. 204; Bange, No. 484; MacLagan, p. 36; Planiscig, *Est. K.*, No. 347; Ricci, ii, p. 151, No. 203; Cott, p. 152.

### 139 : Figure 165

MARS SURROUNDED BY TROPHIES. Circular. Medium brown patina, parcel gilt and highly chased. Diameter 7 cm. A.462.185B

The plaquette, which is surrounded by a thin rope-fillet, shows a warrior, fully armed, seated on a cuirass. His left foot is raised on a helmet, his left elbow is supported on a quiver, and his right hand rests on a sceptre. He is surrounded by shields, weapons and standards. On a cartouche attached to a trophy at the back the letters MF. At the top is the inscription: .M.VICTORI AFRVNCIVS. Three holes round margin.

There is some doubt as to the meaning of the inscription and the exact significance of the relief. A parallel for the iconography occurs in an engraving by Master L.B., showing an armed warrior representing Rome seated among trophies, which derives from the reverse of a coin of Nero. No other example of the present form of the

plaquette is recorded, though a less highly worked variant is known (No. 140). Molinier accepts the letters MF on a trophy in the background as the signature of Moderno, and the plaquette is accepted as a work of Moderno by Ricci. A firm analogy for the figure style occurs in the plaquette of David triumphant over Goliath (No. 141).

*Collection:* Signol (sale Paris, 1 April 1878, No. 300).

*Literature:* Molinier, No. 187; Molinier, in *L'Art*, xl, 1886, p. 174; Migeon, in *Les Arts*, No. 80, August 1908, p. 20; Ricci, ii, p. 142, No. 185; Cott, p. 152 (all as Moderno).

### 140 : Figure 166

MARS SURROUNDED BY TROPHIES. Circular. Dark brown patina. Diameter 6.4 cm. A.463.186B

The composition corresponds with that of the preceding plaquette, save that the right foot of the central figure is exposed, that his plume is in the form of a sphinx, and that his left wrist rests on his thigh. Hole at top.

No other example of the plaquette is known. The respects in which it differs from No. 139 are regarded by Ricci as 'mainly improvements'. This view is debatable, and it is more likely that the present plaquette was made as a trial cast.

*Collection:* Baron de Monville (sale Paris, 24 January 1861, No. 32).

*Literature:* *Trésor de numismatique, bas-reliefs*, ii, pl. xxxv-3; Molinier, No. 188; Ricci, ii, p. 142, No. 186; Cott, p. 152 (all as Moderno).

### 141 : Figure 169

DAVID TRIUMPHANT OVER GOLIATH. Circular. Dark brown patina (rubbed on raised surfaces). Diameter 10.6 cm. A.439.162B

David stands in the centre with his right elbow resting on the corner of an altar or pedestal. He is naked save for his helmet, and holds a sling in his right hand. The head of Goliath is at his feet. To the right a youth bends over the decapitated body. The base of the altar on the left is decorated with a relief of a classical riding figure and a foot-soldier, and on it stands a statue of Mars. On the extreme right are a tree and rock. The foreground is filled with pebbles. Treble moulded rim.

Few versions of this rare plaquette are known. It exists also in the form of two simplified variants, one a smaller circular plaquette of great rarity (of which a version is in the Morgenroth collection) and the other a rectangular composition which is encountered very frequently, and of which examples are found in Berlin and elsewhere. The composition was evolved before 1507, when it was copied in marble on the Porta della Rana of the Duomo at Como.



A niello plate adapted from a small rectangular version of the plaquette is in the British Museum, along with niello plates adapted from two other plaquettes by Moderno, Cacus stealing the Oxen of Hercules (No. 135) and the Mars and Victory (No. 158).

*Literature:* Molinier, No. 58; Molinier, in *L'Art*, xl, 1886, p. 172; Migeon, in *Les Arts*, No. 80, August 1908, p. 21; MacLagan, p. 28; Bange, No. 438 (for simplified rectangular plaquette); Ricci, ii, p. 126, No. 162; Middeldorf, *Morgenroth*, Nos. 220, 221 (for reduced circular variant); Cott, p. 152; Hind, *Nielli*, p. 28, No. 14, pl. vii (for three niello plates after Moderno, mistakenly related to the style of Amico Aspertini).

#### 142 : Figure 184

VIRGIN AND CHILD ENTHRONED WITH SAINTS. Rectangular. Light brown patina. H. 6.9 cm., W. 5.4 cm.

A.441.164B

The Virgin, with the Child on her left knee, is seated frontally in the central niche of a high throne, the base of which is decorated with tritons. The back of the throne has a frieze of Hercules with the oxen of Geryon and terminates in a circular medallion containing an altar between two standing figures with satyrs at the sides. On the platform of the throne, at the Virgin's feet, is a seated angel; two child angels playing lutes stand at the corners of the step beneath. To the left of the throne is a bearded Saint with a warrior Saint accompanied by a horse, and on the right are four female figures. The background is filled with classical candelabra. The plaquette is framed in a moulded rim, which protrudes at the base. In the upper margin a hole.

One of the finest surviving examples of a plaquette of which no signed version is known. The attribution to Moderno, first proposed by Molinier, has been consistently maintained. A rock crystal intaglio in the Victoria and Albert Museum is derived from the plaquette and throws no light on its partly unintelligible iconography. The two Saints on the left are apparently identical with the Saints on the left of the throne in a silver relief of the Virgin and Child enthroned in Vienna (Molinier, No. 166), who are generally identified as St. Anthony Abbot and St. George. Despite the great disparity of scale, the treatment of detail throughout the two reliefs is in close conformity. The Vienna relief is not signed, but forms a counterpart to a relief of the Flagellation which bears Moderno's signature.

*Literature:* Molinier, No. 164; Migeon, in *Les Arts*, No. 80; August 1908, p. 19; Bange, No. 446; Planiscig, *Est. K.*, No. 352; Ricci, ii, p. 128, No. 164; Middeldorf, *Morgenroth*, No. 225; Cott, p. 151 (all as Moderno); Cotton and Walker, in *A.B.*, xvii, 1935, p. 146 (for version in Museo Cristiano of Vatican); Kris, i, pp. 42, 159, No. 125, pl. 29 (for London crystal).

#### 143 : Figure 182

VIRGIN AND CHILD ENTHRONED WITH TWO ANGELS. Rectangular. Gilt bronze. H. 6.4 cm., W. 5.3 cm.

A.442.165B

The Virgin is seated on a classical plinth with the Child on her left knee. Her right hand is extended towards a child angel standing with back turned to the spectator in the left corner of the relief. On the opposite side of the throne is a second child angel posed frontally. On the base of the throne is the incised inscription:

FLAVIVS.CICO.

L. MEVANAS.

1552.

This is an exceptionally fine example of a plaquette ascribed to Moderno which occurs, with minor variations, in a number of collections. One example in Berlin shows the Virgin and Child enthroned in a niche (No. 444), while another in the same collection (No. 445) has the same flat ground as the present version but is enclosed in a tabernacle frame with a semi-circular top. The inscription on the face of the throne varies from version to version; this is sometimes in the conventional form AVE REGINA CELORVM (Louvre and elsewhere) and sometimes gives the name or initials of the donor, as PIERO FRANC. MALIPIERO (Bange, No. 444) or A.P.M. (version formerly in the Dreyfus collection recorded by Molinier). Casts of the plaquette may have been produced in Venice in the middle of the sixteenth century. A Venetian name is incised on the example in Berlin, and on the present plaquette there appears the name Cico (perhaps for Cicogna) and the date 1552.

*Literature:* Molinier, No. 165; Bange, Nos. 444, 445; Planiscig, *Est. K.*, No. 350; Ricci, ii, pp. 128-9, No. 165; Cott, p. 151 (all as Moderno).

#### 144 : Figure 178

THE ADORATION OF THE MAGI. Rectangular. Dark brown patina (rubbed on exposed surfaces). H. 10 cm., W. 6.6 cm.

A.443.166B

In the right foreground, before the stable, sits the Virgin with the Child on her right knee. Behind her is the standing figure of St. Joseph and a child, perhaps the young Baptist. To the left are the three Kings, of whom the foremost kneels in adoration of the Child. The retinue of the Magi stretches diagonally across the rocky background. In the right upper margin is the star. At the top a hole.

The plaquette exists in many collections, sometimes with a moulded rim or other differences of detail. An example in Berlin has a contemporary tabernacle frame, and a version in the Louvre, made for mounting as a pax, has on the reverse the inscription IHESVS GLORIA IN EXCELSIS

DEO ET IN TERRA PAX HOMINIBVS BONAE VOLUNTATIS—FRANCISCVS ET POLIXENA IVSTINIANI M.D.LX. In this late variant the Virgin's head is shown in profile to the left. The composition is compared by Middeldorf to that of the Cesare da Sesto *Adoration of the Magi* in the Museo Nazionale di Capodimonte, Naples (No. 124). No signed example of the plaquette is known. The type of the foremost King is, however, closely similar to that of the St. Jerome in No. 133.

*Literature:* Molinier, No. 168; Bange, No. 451; MacLagan, pp. 28-9; Ricci, ii, p. 129, No. 166; Middeldorf, *Morgenroth*, No. 288; Cott, p. 151 (all as Moderno).

#### 145 : Figure 174

THE PRESENTATION IN THE TEMPLE. Rectangular. Medium brown patina. H. 9.9 cm., W. 6.4 cm. A.444.167B

The scene takes place behind an archway in a vaulted hall. In the centre is a decorated altar resting on sphinxes and covered with a cloth, on which is the seated Child. To the right stands the Virgin with two attendants and to the left is Simeon accompanied by two bearded men. On the tiled floor are three small dogs. On the reverse is the raised impression of an illegible ecclesiastical seal with, below, a double cross. Hole at top.

None of the many recorded versions of the plaquette is signed, but the identity of type between the Simeon and the St. Jerome in No. 133 places the attribution beyond dispute. Middeldorf observes, of a variant with a moulded rim in the Morgenroth collection, that the general composition is similar to that of a relief on the Certosa at Pavia, and that Moderno's style in the plaquette 'seems to be a parallel to that of Cesare da Sesto and an anticipation of that of Bambaia'. The attempt to place the plaquette in a Milanese context is not convincing.

*Collection:* Signol (Paris, 1 April 1878, No. 321).

*Literature:* Molinier, No. 169; Bange, No. 452; MacLagan, p. 29; Ricci, ii, pp. 129-30, No. 167; Middeldorf, *Morgenroth*, No. 229; Cott, p. 151 (all as Moderno).

#### 146 : Figure 175

THE PRESENTATION IN THE TEMPLE. Rectangular. Light brown patina. H. 10 cm., W. 6.4 cm. A.445.168B

The composition is identical with that of No. 145, save that the masonry is indicated on the outer surface of the containing arch and in the interior of the vault. At top and bottom five holes for fixing.

Though accepted by Ricci as a plaquette by Moderno reworked with a tool, this is likely to be a later, possibly Flemish, after-cast.

*Collection:* Arthur Löbbecke, Brunswick (sale Munich, 26 November 1908, No. 776).

*Literature:* Ricci, ii, p. 130, No. 168; Cott, p. 151 (as Moderno).

#### 147 : Figure 179

THE CRUCIFIXION. Rectangular. Dark brown patina. H. 11.4 cm., W. 7.8 cm. A.447.170B

Christ is seen on a high Cross in the centre flanked by the contorted figures of the two thieves. In the left foreground is the fainting Virgin, supported by two women, and behind, gazing at the Cross, is the standing figure of St. John. In the centre the Magdalen with a child beside her clasps the shaft of the Cross. A bearded figure with a shield (Longinus?) stands on the right. On the extreme right, amid a group of soldiers, is a bearded male nude seen from behind with face upturned holding a shield. Behind are foot-soldiers and a horseman. Hole at top.

From the number of surviving examples the composition would seem to have been especially popular. No signed version is known. The male nude with back turned on the right recurs in a plaquette of the Resurrection (No. 151), and the two thieves seem to depend from a German engraved source.

*Literature:* Molinier, No. 171; Bange, No. 454; MacLagan, p. 29; Ricci, ii, p. 132, No. 170; Middeldorf, *Morgenroth*, No. 232; Cott, p. 151 (all as Moderno).

#### 148 : Figure 180

THE ENTOMBMENT. Rectangular. Dark brown patina. H. 10.6 cm., W. 6.9 cm. A.449.172B

The dead body of Christ is supported on the front edge of the richly decorated sarcophagus. Round the tomb are grouped (right to left) St. John, a holy woman, the Virgin and, supporting the right arm, the Magdalen. The plaquette shelves away at the base in the form of an irregular rocky platform, and has a background of cliffs with, in the right distance, the city of Jerusalem and the three crosses. Hole at top.

Middeldorf (private communication) notes that this rare plaquette (of which the present version is an especially fine example) is copied in a Milanese altar dated 1509 at Pirano (Valtellina), and must thus have been produced before this year. Other examples are recorded in the Bardini and Pozzi sales and in the Lazaro collection. The figure style is closely related to that of No. 147, and the type of the St. John is the same in both reliefs. For a reduced variant, perhaps intended for mounting as a pax, see No. 149 (below).

*Literature:* Molinier, No. 173; Migeon, in *Les Arts*, No. 80, August 1908, p. 19; Ricci, ii, p. 134, No. 172; Cott, p. 151 (all as Moderno).

## 149 : Figure 181

THE ENTOMBMENT. Rectangle with silhouetted upper edge. Medium brown patina. H. 7 cm., W. 7.2 cm.

A.450.173B

Variant of the lower part of the preceding plaquette, in which the heads of Nicodemus and Joseph of Arimathea are added at the sides. Hole at top.

Variant of No. 148 presumably designed for mounting as a pax. A version in bronze, silvered and gilt, is in Berlin, and another, mounted as a pax, is in the Museo Nazionale, Florence. At least two other versions mounted in architectural frames, one dated 1559, are known. The head added on the right corresponds with the St. Jerome in No. 133.

*Literature:* Molinier, No. 174; Molinier, in *L'Art*, xl, 1886, p. 190; Migeon, in *Les Arts*, No. 80, August 1908, p. 20; Bange, No. 457; Ricci, ii, p. 135, No. 173; Cott, p. 151 (all as Moderno).

## 150 : Figure 176

THE ENTOMBMENT. Rectangular. Medium brown patina (much rubbed). H. 10.2 cm., W. 6.8 cm.

A.448.171B

The tomb, in the form of an antique sarcophagus, lies diagonally across the foreground. On its front face are three indecipherable scenes. The body of Christ is lowered into it from the further side by two bearded figures at the head and feet. Behind is the Virgin, who gazes down into Christ's face. At the back are (right to left) the Magdalen, a female figure, St. John and another woman. On the right is the entrance to the sepulchre, and in the distance are the walls of Jerusalem, Christ carrying the Cross, and the Crucifixion. Two stopped holes at top.

The plaquette exists in many collections. No signed version is known. Style and dimensions suggest that it must form a counterpart to No. 151. The type of the St. John recalls that of St. George in the Vienna Virgin and Child enthroned with Saints (Molinier, No. 166), and it is likely that the plaquette is later in date than No. 148. The three scenes on the front face of the tomb are wrongly described by Ricci, following Molinier, as 'episodes of the Passion'. They appear to illustrate the legend of the Cross.

*Literature:* Molinier, No. 172; Migeon, in *Les Arts*, No. 80, August 1908, p. 19; Bange, No. 456; MacLagan, p. 30; Ricci, ii, p. 134, No. 171; Cott, p. 151 (all as Moderno).

## 151 : Figure 177

THE RESURRECTION. Rectangular. Medium brown patina. H. 10 cm., W. 6.5 cm.

A.452.175B

The sarcophagus is placed diagonally on the left side of the plaquette. Above it, to the left of centre, is the risen Christ, with his right hand raised in benediction and a banner in his left. In the left foreground is a sleeping soldier. On the right is a naked soldier with back turned to the spectator gazing up at Christ and behind are two further soldiers, one looking upwards and one reaching down for his cuirass. A fourth soldier is crouching behind the sarcophagus. In the left background is the entrance to the sepulchre.

The plaquette, which is not uncommon, is found in the Louvre, the Victoria and Albert Museum and elsewhere. A greatly reduced variant (H. 2.7 cm., W. 2.2 cm.) is in Berlin. The male figure with back turned on the right recurs in the Crucifixion relief (No. 147), and perhaps depends from an engraved source. Middeldorf (private communication) relates the composition to the Leonardesque altarpiece of the Resurrection in Berlin. No signed version of the plaquette is known. In some examples the clouds in the sky are omitted, and in others the scene is framed in a moulded rim.

*Literature:* Molinier, No. 180; Migeon, in *Les Arts*, No. 80, August 1908, p. 20; Bange, No. 458; No. 459 (reduced variant); MacLagan, p. 31; Ricci, ii, p. 136, No. 175; Cott, p. 151 (all as Moderno).

## 152 : Figure 186

THE ENTOMBMENT. Rectangular. Dark brown patina. H. 3.7 cm., W. 2.8 cm.

A.519.241B

The lower part of the scene is filled with the richly decorated tomb, of which one end is visible on the right. The body of Christ is supported on it in a seated posture by St. John, whose left foot is set on the tomb. Christ's right arm is held by the Virgin, and his head is turned back over his left shoulder. At the back is the lamenting Magdalen. Surrounded by a moulded rim.

The plaquette is described by Ricci as Paduan, fifteenth century. The excellence of the chasing and the sophistication of the design suggests that we have here to do with an autograph work by Moderno. Other rectangular examples are in the Museo Archeologico, Venice, and the Victoria and Albert Museum, London, and derivatives in lead (No. 441: oval) and bronze (No. 442: circular) are in Berlin. The plaquettes are ascribed by Bange and MacLagan to Moderno.

*Collection:* Piot (sale Paris, 21-24 May 1890, No. 115).  
*Literature:* Bange, Nos. 441, 442; MacLagan, p. 30; Ricci, ii, p. 178, No. 241; Cott, p. 145.



## 153 : Figure 187

THE DEAD CHRIST SUPPORTED BY THE VIRGIN AND SAINT JOHN. Rectangular. Medium brown patina. H. 8.3 cm., W. 6.6 cm. A.451.174B

The body of Christ is supported on the front edge of the sarcophagus by the grief-stricken figures of the Virgin (left) and St. John (right). A lamenting angel appears beneath the right arm of Christ. The legs of Christ are severed through the thighs, and the head is turned over the right shoulder. Holes at top and bottom.

The plaque is found in many collections. In some versions the three figures wear haloes (e.g. Bange, No. 455), in others they wear no haloes but are surrounded by a broad ornamented border (e.g. Morgenroth, No. 233), and in others the angel is omitted. A circular version is also known. Ricci notes correctly that 'the earliest and best state is the one here represented, with the little angel and without the aureoles, the cross and the border', and the present relief is one of the finest surviving examples of the plaque. As noted by Middeldorf, a *terminus ante quem* for the composition is supplied by a silver pax dated 1513 in the treasury of the Cathedral at Mantua (*Inventario degli Oggetti d'Arte*, vi, *prov. di Mantova*, 1935, p. 38f). Bange compares the representation to that in a Della Robbia relief at Città di Castello. The strongly classical character of the torso of Christ suggests that the design may have been evolved concurrently with the Flagellation plaque.

*Literature*: Molinier, No. 176; Migeon, in *Les Arts*, No. 80, August 1908, p. 20; Bange, No. 455; Planiscig, *Est. K.*, No. 372 (for variant in Vienna); MacLagan, pp. 29-30; Ricci, ii, p. 135, No. 174; Middeldorf, *Morgenroth*, Nos. 233, 234; Cott, p. 151 (all as Moderno).

## 154 : Figure 185

SAINT SEBASTIAN. Rectangular. Dark brown patina. H. 7.7 cm., W. 5.7 cm. A.454.177B

In the centre is the Saint, with three arrows protruding from his body, tied to a column with a Corinthian capital. To the left is a pier decorated (above) with a classical equestrian figure and (below) with a figure of Venus. A protruding seat or altar beneath has on its front face a second equestrian figure. The narrower pier on the right is mutilated at the top, and below is decorated with a figure of Mars and with an eagle. Narrow double moulded rim. Hole at top.

The plaque, of which this is an unusually fine example, exists in many collections. Initially ascribed by Piot to Daniele Arcioni (presumably on the analogy of enamels ascribed to this artist), it was given by Molinier to Moderno, and is regarded by Bange as an early work. Planiscig brings it into relation with a relief of St. Sebastian by

Caradosso described by Ambrogio di Leone in the *De Nobilitate Rerum* (1525). The torsion of the figure appears to have been influenced by the Zuan Andrea engraving of St. Sebastian. No signed version of the plaque is known.

*Literature*: Piot, *L'Art ancien à l'Exposition de 1878*, pp. 417-82 (as Daniele Arcioni; for this attribution see also Malaguzzi-Valeri in Thieme *Künstler-Lexikon*, ii, p. 71); Molinier, No. 182; Bange, No. 433; MacLagan, p. 32; Planiscig, *Est. K.*, No. 351 (for Caradosso reference); Ricci, ii, p. 138, No. 177; Cott, p. 151; Hind, *E.I.E.*, pl. 583 (for Zuan Andrea engraving).

## 155 : Figure 172

SAINT ROCH. Medium brown patina. H. 7.6 cm., W. 5.4 cm. A.457.180B

The nimbed Saint, clothed as a pilgrim with a hat attached to the head of his long staff, is represented frontally with right foot raised, lifting his robe to reveal the wound in his thigh. Behind is an extensive landscape containing two small figures and, on the horizon, a castle and a town. A double line of horizontal clouds runs across the top of the plaque. Moulded rim. Six holes for fixing at the corners and sides.

The plaque, of which examples are found in the Louvre, Berlin, and other collections, was regarded by Molinier as a work of Ulocrino. This ascription was replaced by Bode with an attribution to the school of Moderno. Moderno's name was attached to the plaque without reserve by Bange, and it is accepted as a work of Moderno by Ricci. It was perhaps made as a companion piece to the St. Sebastian plaque (No. 154).

*Literature*: Molinier, No. 251 (as Ulocrino); Bode, No. 835 (as school of Moderno); Bange, No. 435 (as Moderno); Ricci, ii, p. 139, No. 180 (as Moderno); Cott, p. 151 (as Moderno).

## 156 : Figure 173

SAINT JEROME. Rectangular. Dark brown patina. H. 7.8 cm., W. 6 cm. A.455.178B

The Saint is shown kneeling on the left before the entrance to a cave. His left hand is extended, and he holds a stone in his right. In the centre is the lion and on the right is a crucifix, of which the shaft and cross-piece are made from the branches of a tree. On the ground beneath are a skull and a closed book. In the distance an extensive landscape. Moulded rim. Hole at top.

The plaque, which is related in composition to No. 183 but is in lower relief, is ascribed to Moderno by Molinier, Bange and Ricci. No signed version is known, and the attribution is debatable.



*Literature:* Molinier, No. 183; Bange, No. 463; Ricci, ii, p. 138, No. 178; Cott, p. 151 (all as Moderno).

### 157 : Figure 188

AUGUSTUS AND THE SIBYL. Circular. Medium brown patina. Diameter 5.7 cm. A.458.181B

The plaquette, which has a moulded rim with an outer rope-fillet, shows the courtyard of a palace with tiled floor, a richly decorated rear wall divided by pilasters, a doorway and a broken column. In the centre is the Tiburtine Sibyl, with right arm raised, standing behind Augustus who kneels with head upturned towards a vision of the Virgin and Child in the sky above the wall.

An unusually fine impression of a plaquette of which versions exist in the Louvre, Berlin, the Victoria and Albert Museum, the Museo Correr, Venice, and elsewhere. The attribution to Moderno is due to Molinier, and is accepted by Bange and Ricci, and is corroborated by comparison with the Virgin and Child with Saints (No. 142), where the handling of the figures and of the decorated surface of the throne are closely similar. The imperfectly decipherable oval scene on the rear wall is based on an engraving by Giovanni Antonio da Brescia.

*Literature:* Molinier, No. 185; Bange, No. 500; Jacobsen, in *R.f.K.*, xvi, 1893, p. 64 (for version in Museo Correr); MacLagan, p. 31; Ricci, ii, p. 140, No. 181; Cott, p. 151 (all as Moderno); Hind, *E.I.E.*, pl. 559B (for engraving by Giovanni Antonio da Brescia).

### 158 : Figure 167

MARS AND VICTORY. Circular. Dark brown patina. Diameter 10.5 cm. A.459.182B

In the centre is Victory, represented as a nude winged female figure running to the right, whose arm is held by Mars, a male nude with a helmet and a trophy borne over the left shoulder. On the left is a rocky cliff with a cave, and on the right, in front of a broken arch, is a diminutive altar with a statue of a naked youth. Treble moulded rim. Hole at top.

The plaquette is known in circular versions in Berlin and elsewhere, in circular reductions (e.g. Naples No. 37), and in rectangular variants in which the two figures alone are shown (for these see No. 159 below). The composition occurs as a niello in the British Museum, and an engraving by Nicoletto da Modena shows the figure of Mars. A related agate intaglio is reproduced by Rasponi and Mariette, and it is accepted by Planiscig that the two figures depend from this or from some other antique hard-stone carving. An attempt of Bange to explain the present relief as part of a series of plaquettes which include the Death of

Hippolytus (No. 160), the Arion (Nos. 169, 170) and Orpheus reliefs (Nos. 171-4), and the circular Hercules and the Nemean Lion (No. 161) is contested by Planiscig who regards them as 'inhaltlich zwar nicht zusammengehenden Szenen'. Though the plaquettes do not form a series, they are stylistically inter-related. As noted by Bange, the plaquette is copied on the Porta della Rana of the Duomo at Como (1507), and must therefore have been cast before this time.

*Literature:* Molinier, No. 186; Molinier, in *L'Art*, xl, 1886, p. 172; Migeon, in *Les Arts*, No. 80, August 1908, p. 21; Bange, No. 465; MacLagan, p. 33; Planiscig, *Bronzeplastiken*, No. 412; Ricci, ii, p. 140, No. 182; Middeldorf, *Morgenroth*, No. 236; Cott, p. 151 (all as Moderno); Rasponi, *Recueil des pierres gravées*, pl. v, No. 11 (for intaglio); Mariette, *Traité des pierres gravées*, ii, 18 (for agate intaglio); Hind, *Nielli*, No. 16; Hind, *E.I.E.*, pl. 682 (for Nicoletto da Modena engraving).

### 159 : Figure 162

MARS AND VICTORY. Rectangular. Yellowish brown patina. H. 7 cm., W. 5.6 cm. A.460.183B

The plaquette shows the figures of Mars and Victory as in No. 158, but on a flat ground. The feet of Mars are set on the base of the plaquette, and not aligned on a diagonal as in the circular version. Narrow moulded rim.

The plaquette is a simplified variant of No. 158 (q.v.). Examples of it occur in Berlin, Vienna, the Museo Correr, Venice, and many other collections. The two figures recur on the reverse of an anonymous medal of Luca de' Zuhari.

*Literature:* Molinier, No. 186; Bange, No. 466; Jacobsen, in *Repertorium für Kunstwissenschaft*, xxvi, 1893, p. 65 (for example in Museo Correr, Venice); Planiscig, *Bronzeplastiken*, No. 412; Ricci, ii, p. 141, No. 183; Cott, p. 151; Hill, *Corpus*, No. 217 (for medallion reverse).

### 160 : Figure 168

THE DEATH OF HIPPOLYTUS. Circular. Dark brown patina. Diameter 10.5 cm. A.466.189B

In an extensive landscape the figure of a naked youth is depicted falling backwards from a broken chariot drawn by four plunging horses. Water runs across the base, and in the distance are hillocks with two groups of trees. Treble moulded rim. Hole at top.

A magnificent example of this frequently encountered plaquette. In a variant in the Victoria and Albert Museum the landscape is replaced by a palace. The figure of the youth is drawn from a Phaethon sarcophagus, and for this reason the plaquette is described by Molinier and all later students as the Fall of Phaethon. Since the sea is represented

at the base of the plaquette, it is likely that the subject is the Death of Hippolytus. A late sixteenth-century rectangular variant is in the British Museum. A related Renaissance cameo is also known.

*Literature:* Molinier, Nos. 191, 192 (latter with architectural background; for this see Spitzer Collection, *Plaquettes*, pl. III, No. 16 and *Morgenroth*, No. 238); Migeon, in *Les Arts*, No. 80, August 1908, p. 21; Bange, No. 467; Mac-lagan, 33; Ricci, ii, p. 143, No. 189; Middeldorf, *Morgenroth*, Nos. 237, 238; Cott, p. 152; Hill, in *B.M.*, xxx, 1917, pp. 109-10 (for later rectangular variant); Kris, i, pl. 14, Nos. 42, 43 (for cameo).

### 161 : Figure 170

HERCULES AND THE NEMEAN LION. Circular. Dark brown patina. Diameter 10.6 cm. A.472.195B

The naked figure of Hercules is shown standing in profile to the left throttling the Nemean lion, which he has lifted from the ground. On the left is a rocky cave surmounted by a castle, and on the right is a barren tree, from which a quiver is suspended; the club of Hercules is propped up against the trunk. In the distance on the extreme right is a rock with a clump of trees. Treble moulded rim.

Molinier observes that the central group is based on the reverse of a coin of Heraclea. The plaquette is found in three main variants: (i) the present version, of which examples exist at Berlin and Brescia; (ii) a rectangular version, produced in some numbers, in which the rocks to right and left are omitted; (iii) a circular variant corresponding with the rectangular version, with or without a broad palmette border. (ii) and (iii) are widely, and almost certainly correctly, looked upon as derivatives from (i). It is wrongly suggested by Bange that the present plaquette forms part of a series of reliefs to which the Mars and Victory, the Death of Hippolytus, and the Orpheus and Arion plaquettes would also have belonged.

*Collection:* Piot (sale Paris, 21-24 May 1890, No. 88).

*Literature:* Molinier, No. 198; Migeon, in *Les Arts*, No. 80, August 1908, p. 21; Bange, No. 473; Ricci, ii, p. 146, No. 195; Middeldorf, *Morgenroth*, No. 244; Cott, p. 152 (all as Moderno).

### 162 : Figure 158

HERCULES AND ANTAEUS. Rectangular. Very dark patina. H. 7.5 cm., W. 5.9 cm. A.477.200B

Hercules is seen standing in full-face with legs apart, gripping the body of Antaeus round the waist. The head of Antaeus is thrown back, his two hands are extended, and his right leg is bent back. Behind the two figures are the richly decorated bases of two broken pillars. The ground is littered with stones. Narrow double-moulded rim on three sides. Hole at top.

Though regarded by Ricci as a variant of No. 163, it is likely that the present version represents the original scheme from which the latter plaquette is drawn. It has been variously ascribed to Moderno and to Ulocrino. The type of Antaeus differs from that in the signed plaquette of Hercules triumphant over the dead Antaeus, but it is likely that the relief is also by Moderno. It is assumed by Bange that the plaquette formed part of the same series as rectangular variants of the Mars and Victory and of the Hercules and the Nemean Lion in Berlin (Bange, 466, 474).

*Literature:* Molinier, No. 203 (as Moderno); Migeon, in *Les Arts*, No. 80, August 1908, p. 27 (as Ulocrino); Bange, No. 475 (as Moderno); Rizzini, No. 24 (example at Brescia as Moderno); Ricci, ii, p. 150, No. 200 (as Moderno); Cott, p. 152 (as Moderno).

### 163 : Figure 159

HERCULES AND ANTAEUS. Rectangular. Light brown patina. H. 7.4 cm., W. 5.8 cm. A.476.199B

The same figures are shown as in the preceding plaquette. The stones covering the ground are also retained, but the fragmentary piers are completed to form a vaulted building, and their surface decoration is eliminated. Narrow double-moulded rim on three sides. Hole at top.

This version of the composition, which seems to represent a later variant of No. 162, is encountered less frequently. Other examples are found in Berlin and in the Museo Correr, Venice.

*Literature:* Molinier, No. 202 (as Moderno); Migeon, in *Les Arts*, No. 80, August 1908, p. 19 (as Ulocrino); Jacobson, *R.f.K.*, xvi, 1893, pp. 61-2 (for Correr version); Bange, No. 476 (as Moderno); Ricci, ii, p. 150, No. 199 (as Moderno); Cott, p. 152 (as Moderno).

### 164 : Figure 160

HERCULES AND THE NEMEAN LION. Oblong with rounded ends. Medium brown patina. H. 9.2 cm., W. 4.2 cm. A.474.197B

The surface is divided by mouldings into a square scene in the centre and small circular reliefs at top and bottom. The central relief, representing Hercules and the Nemean lion, shows the naked figure of Hercules in profile to the left bending forward as he wrestles with the lion. Behind him is a barren tree. Each of the circular reliefs is supported by two putti. That beneath shows Hercules and Achelous and is inscribed with the name *ACHELOVS*. The circular relief above shows the Judgement of Solomon. Plain moulded rim. Hole at top.

This rare plaquette, which forms a pendant to the following number, is also known through versions in the British

Museum and in the Ashmolean Museum, Oxford. The central relief is regarded by Ricci as a repetition of No. 184, but is perhaps the prototype from which the latter version derives. The plaquette is assumed by Ricci to have been made as a lid. The handling is inseparable from that of No. 142.

*Literature:* Molinier, No. 200; Migeon, in *Les Arts*, No. 80, August 1908, p. 20; Hill, in *B.M.*, xxx, 1917, pl. II G (for version in British Museum); Ricci, ii, p. 147, No. 197; Cott, p. 152 (all as *Moderno*).

### 165 : Figure 161

NESSUS AND DEIANIRA. Oblong with rounded ends. Very dark brown patina. H. 9.4 cm., W. 4.3 cm. A.475.198B

The surface is divided by mouldings into a square scene in the centre and small circular scenes at top and bottom. The central relief shows the centaur Nessus riding to the left with Deianira on his back. In the circular relief beneath Hercules, with back turned, wearing the lion's skin, is seen shooting at the Stymphalian birds. The circular relief above shows a seated figure of Victory with a palm in her left hand. To the right is a pile of military trophies and a column with a statue. Each of the circular reliefs is supported by two putti. Plain moulded rim.

The plaquette forms a pendant to the preceding number. Other examples exist in the Louvre and in Berlin and else-where. The central plaquette also occurs separately. Molinier postulates a connection between the centre relief and that below, and assumes that Hercules is shooting at the retreating Nessus. For the figure of Deianira, who is shown with arms outstretched, compare the corresponding figure in the Hercules, Nessus and Deianira by Antonio Pollajuolo in the Yale University Art Gallery; the pose of the Hercules corresponds with that of the foremost soldier on the right in the Martyrdom of St. Sebastian by Antonio Pollajuolo in the National Gallery, London.

*Literature:* Molinier, No. 205; Migeon, in *Les Arts*, No. 80, 1908, p. 20; Bange, No. 486; Ricci, ii, p. 148, No. 198; Cott, p. 152 (all as *Moderno*).

### 166 : Figure 189

PROMETHEUS CREATING MAN. Circular. Dark brown patina (lacquer on body of child rubbed). Diameter 4.7 cm. A.489.211B

A bearded male nude (left) is seated with a mallet in his hand carving (centre) a statue of a naked child. At the back is a curtain tied on the right to a tree to which a syrinx is also attached. From the two hands of the statue hang ornamental medallions showing (left) an indecipherable scene and (right) a chariot moving to the right preceded by a male figure. Double moulded rim.

The subject is described by Molinier as 'Un Sculpteur antique', by Bange as an Allegory of Sculpture, and by Ricci as a Sculptor carving a Statue of Cupid. A precedent for the scene is supplied by a Hellenistic relief in the Louvre showing Prometheus creating Man. Prometheus is listed by Pomponius Gauricus (*De Sculptura*, Florence, 1504, c. xvi) as the first sculptor. First classified by Molinier as an imitation of the antique, the plaquette was later accepted by Molinier on the suggestion of Bode as a work of *Moderno*, and is classified as *Moderno* by Bange and Planiscig. An attribution to *Moderno* is rejected by Ricci, who regards the plaquette as Paduan, early sixteenth century. Its connection with the group of plaquettes associable with No. 142 makes an attribution to *Moderno* mandatory. The relief is of conspicuously high quality.

*Literature:* Molinier, No. 36 (as after the antique), ii, p. 206 (as *Moderno*); Bode, No. 798 (as *Moderno*); Bange, No. 494 (as *Moderno*); Planiscig, *Est. K.*, No. 355 (as *Moderno*); Ricci, ii, p. 158, No. 211 (as Paduan, early sixteenth century); Cott, p. 153 (as *Moderno*); Raggio, in *Journal of the Warburg and Courtauld Institutes*, xxi, 1958, pl. 6b (for Louvre relief).

### 167 : Figure 163

THE CONTINENCE OF SCIPIO. Dark lacquer (much rubbed) over light brown bronze. H. 5.8 cm., W. 7.5 cm.

A.579.301B

The relief, which is ridged in the centre and comprises two irregular concave wings with a double rim-fillet is designed for insertion in a sword-hilt. On the left is the armed figure of Scipio seated in profile to the right, confronting a standing maiden accompanied by a soldier. On the right a naked messenger carrying the captive's ransom bends forward before Scipio, who returns the captive maiden to her betrothed. The head of a soldier appears in the background.

The relief exists in a number of collections. A companion relief with an Allegory of Victory by the same hand is also found in the Victoria and Albert Museum and elsewhere. The two plaquettes occur on sword-hilts in the Münzkabinett at Munich and the Royal Armoury in Madrid, and the present relief is reproduced on the sword-hilt of St. Paul in a painting by Cima in the Accademia, Venice (probably after 1510). The correct identification of the subject is due to Bange. A circular variant is also known.

*Literature:* Molinier, No. 513 (as 'sujet antique', North Italian, fifteenth century); Bode, No. 751 (as the Death of St. John the Baptist by *Moderno*); MacLagan, pp. 31-2 (as ? *Moderno*); Bange, Nos. 460, 461, 462 (as *Moderno*); Ricci, ii, p. 212, No. 301 (as North Italian, about 1500); Cott, p. 148; Habich, in *Cicerone*, ii, 1910, pp. 427-31 (for Munich sword-hilt).



## 168 : Figure 164

A LION HUNT. Circular. Light brown patina. Diameter 8.2 cm. A.495.217B

In the centre foreground a lion is seen attacking a crouching male nude who protects himself with his shield. Behind are two armed horsemen, one with a sword raised above his head, and to the right is a footsoldier about to attack the lion with a sword. On the extreme left is the upper part of another male figure. Treble moulded rim.

The attribution to Moderno is due to Molinier, and is accepted by Bange, Maclagan, Ricci and Middeldorf. Molinier mistakenly regards the horsemen on the left of the scene as identical with the horseman in No. 186. The relief corresponds with an engraving by a German sixteenth-century master signing A, in which, as noted by Molinier, the footsoldier on the extreme right is shown without a helmet. The composition is used for the reverse of a medal of Sigismund August, King of Poland (1564).

*Literature:* Molinier, No. 217; Bange, No. 478; Maclagan, p. 39; Ricci, ii, pp. 162-3, No. 217; Middeldorf, *Morgenroth*, Nos. 249, 250; Cott, p. 153; Raczyński, *Les Médailles de Pologne*, i, p. 89 (for related medal).

## MODERNO (ATTRIBUTED TO)

## 169 : Figure 191

ARION CAPTURED BY PIRATES. Circular. Medium brown patina. Diameter 10.4 cm. A.481.204B

Arion stands on the sea-shore in full face, naked save for a mantle over his right shoulder. His arms are tied behind his back by two armed men. In the right foreground is his viol. In the distance is a ship. Treble moulded rim.

The plaquette, which exists in a number of collections, forms a counterpart to No. 170. The attribution to Moderno is due to Molinier, and is repeated by all later authorities save Middeldorf. The figure of Arion is compared by Planiscig with the St. Sebastian in the silver relief of the Virgin and Child with Saints by Moderno in Vienna. Bange regards the two Arion plaquettes as part of a series of reliefs, to which the Mars and Victory, the Death of Hippolytus and the four Orpheus plaquettes would also have belonged. This hypothesis is rejected by Planiscig.

*Literature:* Molinier, No. 206; Migeon, in *Les Arts*, No. 80, August 1908, p. 21; Bange, No. 469; Planiscig, *Est. K.*, No. 354; Maclagan, p. 33; Ricci, ii, p. 152, No. 204; Cott, p. 152 (all as Moderno); Middeldorf, *Morgenroth*, p. 35 (as by imitator or assistant of Moderno).

## 170 : Figure 193

ARION RESCUED BY THE DOLPHIN. Circular. Medium brown patina. Diameter 10.7 cm. A.482.205B

Arion, playing his viol, is seated on the back of a dolphin which is swimming to the right. To the left in the middle distance is the ship represented on No. 169, and on the horizon is a city. In the centre foreground is a strip of shore. Treble moulded rim. Hole at base.

This rare relief, which forms a counterpart to No. 169, is known only through the present example and a version in the British Museum.

*Collection:* Piot (sale Paris, 25 April, 1864, No. 56; sale Paris, 21-24 May 1890, No. 98).

*Literature:* Migeon, in *Les Arts*, No. 80, August 1908, p. 21; Hill, in *B.M.*, xxx, 1917, p. 109 (for example in British Museum); Ricci, ii, p. 152, No. 205; Cott, p. 152 (all as Moderno).

## 171 : Figure 195

ORPHEUS DESCENDING INTO HADES. Circular. Black patina. Diameter 10.5 cm. A.484.206B

Orpheus with back turned is seen playing on his viol in the centre of the scene. To the left is the open gate of Hades guarded by a winged demon. Through the open gate a rocky landscape is visible. To the right are crags crowned with flames, and beneath them a cave, at whose mouth are two winged demons. Treble moulded rim. Hole at top.

The plaquette forms part of the same series as the three following scenes. All four plaquettes are mistakenly assumed by Bange to have belonged to a still larger series, of which the two Arion reliefs, the Death of Hippolytus and certain other scenes would also have been constituents. The attribution to Moderno originates with Molinier and is retained by all later authorities save Middeldorf.

*Collection:* Piot (sale Paris, 25 April 1864, No. 55; sale Paris, 21 May 1890, No. 93).

*Literature:* Molinier, No. 207; Migeon, in *Les Arts*, No. 80, August 1908, p. 21; Bange, No. 471; Maclagan, p. 34; Ricci, ii, p. 154, No. 206; Middeldorf, *Morgenroth*, p. 35; Cott, p. 152.

## 172 : Figure 197

ORPHEUS REDEEMING EURYDICE. Circular. Medium brown patina (much rubbed). Diameter 10.5 cm. A.485.207B

On the left is the frontal figure of Orpheus, naked save for a mantle tied round the neck, holding his viol. To the right is the almost naked figure of Eurydice led forwards by a winged demon. Behind Orpheus is the gate of Hades.

To left and right stretches a rocky landscape with (right) the entrance to a cave and (left) two winged demons. Treble moulded rim. Hole at top.

The relief forms part of the same series as the preceding and the two following scenes. The scheme is repeated in a reduced and simplified version (diameter 7.2 cm.) in the former Whitcombe Green collection (now British Museum), in which the background is eliminated and two demon heads are inserted between the main figures. Burckhardt, followed by Bange and Maclagan, cites the composition as the source of a tondo of the Judgement of Midas by Cima da Conegliano at Parma. The pose of Apollo in the painting is related to that of Orpheus in the plaquette, but the connection is not so close that direct influence of the plaquette on the painting must be presumed. The plaquette, along with its companion scenes and the two Arion plaquettes, is given by Middeldorf to an imitator or assistant of Moderno.

*Collection:* Piot (sale Paris, 21 May 1890, No. 94).

*Literature:* Molinier, No. 208; Burckhardt, *Cima da Conegliano*, 1905, p. 86; *B.F.A.C.*, 1912, No. 16, pl. lxix (for Whitcombe Green variant); Bange, No. 472; Maclagan, p. 34; Ricci, ii, p. 154, No. 207; Middeldorf, *Morgenroth*, No. 251; Cott, p. 152.

### 173 : Figure 198

ORPHEUS LOSING EURYDICE. Circular. Black patina. Diameter 10.4 cm. A.486.208B

Orpheus (left) with his viol held upright in his hand is shown clasping the wrist of Eurydice, who kneels on the right with her hair falling behind her. Her ankle is seized by a demon. To the right of centre is the gate of Hades as in the preceding scenes, and on the extreme right is the entrance to a cave. Treble moulded rim. Hole at top.

This rare relief, which is also recorded in two versions in the Louvre and an example at Lyons, forms part of the same series as the two preceding scenes and the following scene. The detail in the background is less highly worked up than in Nos. 171 and 172, but the chasing of the foreground figures is conspicuously fine.

*Collection:* Piot (sale Paris, 21 May 1890, No. 95).

*Literature:* Molinier, No. 209; Migeon, in *Les Arts*, No. 80, August 1908, p. 21; Vaudoyer, in *L'Amour de l'art*, 1925, p. 261; Ricci, ii, p. 156, No. 208; Cott, p. 152.

### 174 : Figure 200

ORPHEUS PLAYING TO THE ANIMALS. Circular. Medium brown patina. Diameter 10.6 cm. A.487.209B

In the centre, Orpheus is seen seated on a tree-stump playing on his viol. Above him are four birds seated on

the branches of a tree. To the right are a stag and a unicorn, and to the left a bull, a hind and a stag. In the distance (left) a clump of trees and (right) a single tree. Treble moulded rim. Hole at top.

The relief forms part of the same series as the three preceding scenes, and is more frequently encountered than the companion plaquettes. As noted by Bange, a trapezoidal variant exists in a single version in the Museo Nazionale, Florence (Carrand Collection).

*Literature:* Molinier, No. 210; Migeon, in *Les Arts*, No. 80, August 1908, p. 21; Bange, No. 470; Ricci, ii, p. 156, No. 209; Cott, p. 152.

### 175 : Figure 190

THE DEATH OF ORPHEUS. Circular. Medium brown patina. Diameter 6 cm. A.488.210B

The plaquette, which is concave and has a moulded rim, shows Orpheus seated in the centre before a tree attacked by five Maenads. On the ground in front are a viol and a shield.

The lower part of the figure of Orpheus recalls the corresponding part of No. 174 and it is possible that the plaquette is a reduction from a larger plaquette with the Death of Orpheus of which no example survives. The present relief exists in a flat version, of which examples are at Berlin and Brescia, a concave version for use in a sword-hilt, of which an example is at Brescia, and a flat version in a broad ornamented frame, of which a specimen is in the Carrand Collection of the Museo Nazionale, Florence.

*Literature:* Molinier, No. 211; Migeon, in *Les Arts*, No. 80, August, 1908, p. 19; Bange, No. 477; Rizzini, Nos. 32, 33; Ricci, ii, p. 158, No. 120; Cott, p. 153 (all as Moderno).

### 176 : Figure 192

THE DEATH OF LUCRETIA. Rectangular. Dark brown patina. H. 9.4 cm., W. 7.8 cm. A.492.214B

From the left Brutus, naked save for a mantle, advances with hands lifted in horror towards Lucretia (right), who stabs herself with a dagger held in her raised right hand. The two figures stand on rocky ground. Hole at top.

The plaquette exists in two variants, (i) the present rectangular form (of which a second example is in the Victoria and Albert Museum, London), and (ii) a circular version surrounded by a wide border of palmettes (of which an example is in Berlin). Ascribed by Molinier to Riccio and by Maclagan to the school of Riccio, it is given by Bange to an artist active in the circle of Ulocrino under Moderno's influence and by Ricci 'very definitely to Moderno him-

self'. Bange relates the plaquette to the Hercules and Antaeus (No. 180). Its authorship is inseparable from that of the Arion and Orpheus plaquettes.

*Literature:* Molinier, No. 237; Bange, No. 429; MacLagan, p. 61; Ricci, ii, pp. 159-60, No. 214; Cott, p. 153.

### 177 : Figure 194

HERCULES STRANGLING THE SERPENTS. Rectangular. Dark brown patina (rubbed on exposed surfaces). H. 9 cm., W. 7.6 cm. A.467.190B

The child Hercules is shown walking to the right with head turned back over his right shoulder. A light cloak blows out behind him. He holds a serpent in each hand. Hole at top.

The plaquette, of which examples are found in the British Museum, the Victoria and Albert Museum (in lead, possibly a German after-cast) and other collections, is ascribed to Moderno by Molinier and Ricci. Circular examples (one of which is in the Lederer collection) are also known. It is pointed out by Courajod that the scheme is 'littéralement tiré d'une médaille de Samos'. Like the related Labours of Hercules on a flat ground, all of which depend from the antique, the relief, though connected with the plaquettes of Moderno, may have been produced in Mantua.

*Literature:* Courajod, *L'Imitation des objets d'art antiques*, Paris, 1887; Molinier, No. 193; Migeon, in *Les Arts*, No. 80, August 1908, p. 20; MacLagan, p. 34; Ricci, ii, p. 114, No. 190; Cott, p. 152 (all as Moderno).

### 178 : Figure 196

HERCULES AND THE LERNAEAN HYDRA. Rectangular. Very dark patina. H. 9.6 cm., W. 7.7 cm. A.470.193B

Hercules, shown as a youth with legs apart and the lion skin tied round his loins, raises his right arm to strike the Hydra, which he grasps round the neck with his left hand. The Hydra has a serpent's body, a female head and six serpent heads, one of which has been severed and lies on the ground. Hole in upper edge.

The plaquette, of which examples exist in the British Museum, the Victoria and Albert Museum and several other collections, is regarded by Molinier as part of the same series as No. 180 and is tentatively ascribed by him to Moderno. Both hypotheses are endorsed by Bange and Ricci. As noted by Bange, the scheme depends from the antique; a related composition occurs in the Museo Gregoriano Etrusco of the Vatican. The attribution to Moderno is debatable, and it is likely that the series of plaquettes also included No. 177 and, less certainly, No. 179, both of which are by the same hand. The scheme of the present plaquette is reproduced in a fresco by

Falconetto in the Palazzo d' Arco at Mantua. A *terminus ante quem* for its casting is provided by the appearance of the same scheme on the Porta della Rana of the Duomo at Como (1507). A generally similar motif is used by Pollajuolo on the left side of the breastplate of the terracotta Bust of a Youth in the Museo Nazionale, Florence.

*Literature:* Molinier, No. 196; Migeon, in *Les Arts*, No. 80, August 1908, p. 20; Bange, No. 481; Jacobsen, in *R.f.K.*, xvi, 1893, p. 63 (for version in Museo Correr, Venice); MacLagan, p. 38; Ricci, ii, p. 145, No. 193; Cott, p. 152 (all as Moderno).

### 179 : Figure 199

HERCULES AND THE NEMEAN LION. Rectangular. Dark brown patina. H. 7.8 cm., W. 6.6 cm. A.471.194B

Hercules, depicted as a naked youth kneeling with head in profile to the right, is shown throttling the lion, whose left front paw is gripped by his right arm and whose left rear paw rests on his thigh. Raised base-line. Damaged in upper right corner. Hole at top.

The plaquette, of which versions are found in Berlin, Vienna and elsewhere, is by the same hand as No. 178 and despite its smaller size may have been made as part of the same series of plaquettes. Like No. 178 it is reproduced on the Porta della Rana of the Duomo at Como (1507). The observation of Courajod that the representation depends from a Syracuse coin is taken up by Planiscig, who relates it to a gem reproduced by Furtwängler (ix, No. 49) and to Syracuse gold coins of Enainetos and Cymon. Molinier's attribution to Moderno is accepted by Bange, Ricci and other students.

*Literature:* Molinier, No. 197; Courajod, *L'Imitation des objets d'art antiques*, p. 29; Migeon, in *Les Arts*, No. 80, August 1908, p. 20; Bange, No. 479; MacLagan, p. 36; Planiscig, *Est. K.*, No. 348; Ricci, ii, p. 146, No. 194; Cott, p. 125 (all as Moderno).

### 180 : Figure 201

HERCULES AND ANTAEUS. Rectangular. Dark brown patina (rubbed on exposed surfaces). H. 9.7 cm., W. 7.7 cm. A.478.201B

Hercules is shown from behind with legs apart, crushing the body of Antaeus in his arms. The head of Hercules is turned in profile to the left, and that of Antaeus is thrown back in agony. The left leg of Antaeus is extended and the right lower leg is drawn back. Both figures are completely nude. The lion's skin, the bow and the quiver of Hercules hang from a tree-stump on the left. Hole at top.

The plaquette is accepted by Molinier, followed by Bange and Ricci, as a companion piece to No. 178. It is likely that both plaquettes formed part of a larger series of



Hercules scenes which also included No. 177 and to which No. 179 may also have belonged. As with the related plaquettes, an attribution of Molinier to Moderno is accepted by Bange, Ricci and other students. The source of the design has not been established. It is referred by Bange to the celebrated classical marble group of Hercules and Antaeus in the courtyard of the Palazzo Pitti (where the posing of the figures is very different) and to a fresco attributed to Pollajuolo in the Palazzo Venezia, Rome. As observed by MacLagan, there is a general connection between this scheme and the small panel by Antonio Pollajuolo in the Uffizi, Florence, and both may derive from a common classical source.

*Literature:* Molinier, No. 203; Migeon, in *Les Arts*, No. 80, August 1908, No. 20; MacLagan, p. 36; Bange, No. 480; Ricci, ii, p. 151, No. 201; Cott, p. 152 (all as Moderno).

## MODERNO (STYLE OF)

### 181 : Figure 202

THE DEAD CHRIST SUPPORTED BY THE VIRGIN AND ST. JOHN. Rectangular. Medium brown patina. H. 8.1 cm., W. 5.8 cm. A.523.245B

The plaquette, which has a moulded rim, shows the body of Christ in half-length in the tomb, supported by (left) the Virgin and (right) St. John. The tomb stretches across the whole width of the plaquette, and has on its front face a relief showing (left) the kindling of a fire on an altar and (right) the ritual killing of a bull. The central group is framed by candelabra standing on the tomb. From rings in the upper corners of the relief hang two garlands supporting a cartellino with the letters IHS.

The plaquette, which exists in Berlin, Vienna and elsewhere, is ascribed by Molinier, followed by Ricci, to an unidentified Paduan artist, and by Bange to Moderno. As observed by Saxl, the tomb is treated as an altar and an analogy is drawn between the Christian and the pagan sacrifice.

*Literature:* Molinier, No. 386 (as Paduan, fifteenth century); Bange, No. 436 (as Moderno: tomb relief misdescribed); Ricci, ii, p. 180, No. 245 (as Paduan, fifteenth century); Cott, p. 145 (as Paduan, fifteenth century); Saxl, in *Journal of the Warburg Institute*, ii, 1938-9, p. 350 (for iconography).

### 182 : Figure 203

SAINT SEBASTIAN. Rectangular. Medium brown patina. H. 13.1 cm., W. 9.1 cm. A.453.176B

The Saint is tied to a column seen through a ruined archway. The column has a Corinthian capital, and the

archway has an elaborately decorated architrave. The Saint's hands are raised above his head, and his legs are bound to the base by cords. To the right, partly concealed behind a pier, is an archer with bow raised. Small clouds in the sky. On the left is a broken column, from which is suspended a cartouche with the letter M. A severed capital lies beside it on the ground. The scene is framed in a moulded rim. Hole at top.

This rare plaquette is ascribed by Fortnum to Benedetto Montagna on the strength of an engraving by this artist in which St. Sebastian is shown with a tree bearing a cartellino inscribed B.M. beside him. There is no direct connection between the two representations, but it is likely that the plaquette also has an engraved source. The not wholly persuasive attribution to Moderno is due to Molinier, who comments that 'il faut bien supposer que sa première manière doit avoir un caractère assez archaïque'. It has since been generally accepted.

*Literature:* Fortnum, *A Descriptive Catalogue of the Bronzes of European Origin in the South Kensington Museum*, p. 46; Molinier, No. 181; Bange, No. 464; Ricci, ii, p. 136, No. 176; Cott, p. 151 (all save Fortnum as Moderno); Hind, *E.I.E.*, pl. 767 (for Benedetto Montagna engraving).

### 183 : Figure 204

SAINT JEROME. Rectangular. Light brown patina. H. 5.8 cm., W. 4.4 cm. A.456.179B

The Saint is shown kneeling on the left before the entrance to a cave. His left hand is extended and he holds a stone in the right hand. Before him a closed book is propped up against a tree-stump, on which are a skull and a closed book. To the right of the tree-trunk is a crucifix of which the shaft and cross-piece are made from the branches of a tree. In the distance an extensive landscape. The lion appears in the entrance to the cave behind the Saint. Hole at top.

This rare plaquette, of which another example exists at Brescia, is ascribed to Moderno by Molinier and Ricci. The attribution is not convincing.

*Literature:* Molinier, No. 184; Rizzini, No. 43; Ricci, ii, pp. 138-9, No. 179; Cott, p. 151 (all as Moderno).

### 184 : Figure 206

HERCULES AND THE NEMEAN LION. Rectangular. Light brown patina. H. 5.7 cm., W. 6.4 cm. A.473.196B

The plaquette, which is framed in a double moulded rim, shows the naked figure of Hercules in profile to the left bending forward as he wrestles with the Nemean lion. On the left is a rocky cave surmounted by trees, and on the right is a barren tree from which hang a bow and a quiver. The club of Hercules lies on the ground. Hole at top.

The scheme of the central group depends from the antique, and is compared by Planiscig with gems reproduced by Gori (*Museum Florentinum*, xxxvi 9, xxxvii 1) and Furtwängler (XVII, 57, and Bd. iii, p. 188, fig. 127). The plaquette, which occurs with some frequency, is given to Moderno by Molinier, Maclagan and Ricci. It is regarded by Bange as an elaboration of a motif of Moderno by a younger artist. For a version of the scheme by Moderno see No. 164. As noted by Bange, the frame corresponds with that round a Battle Scene inscribed with the words *DVBIA FORTVNA* (Molinier No. 216, Bange No. 514), and it is inferred by Maclagan that the two reliefs were made as pendants. The *DVBIA FORTVNA* plaquette is given by Molinier, Maclagan and Middeldorf to Moderno, and by Bange and Planiscig to an imitator of this artist.

*Literature:* Molinier, No. 199; Bange, No. 516; Planiscig, *Est. K.*, No. 349; Maclagan, pp. 34-5; Ricci, ii, p. 147, No. 196; Middeldorf, *Morgenroth*, Nos. 246, 247; Cott, p. 152.

### 185 : Figure 205

LUCRETIA. Circular. Dark brown patina. Diameter 5.1 cm.  
A.493.215B

The plaquette shows the bust of Lucretia, with flowing hair and head bent over her right shoulder, stabbing herself with a dagger held in the right hand. Hole at top.

The relief exists in many collections. As noted by Molinier, it occurs with a treble moulded rim on the back and front of a sword-hilt in the Louvre. A reduced version in Berlin appears in the centre of a rectangular relief presumably designed as the end of a small box; a somewhat similar relief is in the Victoria and Albert Museum. The attribution to Moderno is due to Molinier, and is accepted by Bange, Maclagan and Ricci.

*Literature:* Molinier, No. 213; Bange, Nos. 488, 489; Maclagan, pp. 38, 39; Ricci, ii, p. 162, No. 215; Cott, p. 153.

### 186 : Figure 207

BATTLE SCENE. Circular. Medium brown patina. Diameter 5.3 cm.  
A.494.216B

The plaquette, which is slightly concave, shows a horseman galloping to the right. Behind is a riderless horse, of which the head and front hooves are alone visible. Beneath is a dead horse between two warriors, of whom that on the right protects himself with a shield. The exergue is void. Round the upper edge runs the inscription: *DVBIA.FORTV/NA*.

The plaquette exists in a number of collections, and is found, e.g., in Berlin both in the form of a circular relief without inscription mounted in a sword pommel and in that of a rectangular relief with a double moulded border.

The fact that the two last letters of the word *FORTVNA* are separated from the remainder of the inscription and are linked together led Molinier to infer that they possessed a double sense, and were also to be read as the initial M of the name Moderno. An attribution to Moderno is accepted by Ricci, but rejected by Bange and Maclagan, who regard the plaquette as the work of a Moderno follower. The mounted figure in the present plaquette recurs in the Riccio plaquette of a Combat at a Gate (No. 218); the motif may derive from a common classical source. The inscription recurs on the reverse of the Antico medal of Diva Julia. A medal of Francesco Sforza, Marquis of Caravaggio (b. ca. 1547), by Pietro Paolo Galeotti (d. 1584), reproduces the scheme of the plaquette.

*Literature:* Molinier, No. 215 (as Moderno); Bange, Nos. 514, 515 (as style of Moderno); Maclagan, p. 39 (as 'probably not by Moderno himself'); Ricci, ii, p. 162, No. 216 (as Moderno); Cott, p. 153 (as Moderno); Hill, *Corpus*, No. 214 (for Antico medal); Armand, i, p. 234, No. 36 (for Galeotti medal).

## PSEUDO-FRA ANTONIO DA BRESCIA

Conventional name for a relief artist possibly active in Venice, one of whose plaquettes corresponds in scheme with the reverse of a medal signed FRA. AN. BRIX. ME. FECIT (see below) and who was therefore at one time identified as the medallist Fra Antonio da Brescia (active ca. 1487-ca. 1514). For the case against this identification see Hill, *Corpus*, pp. 123-4.

### 187 : Figure 236

APOLLO AND THE SERPENT PYTHON. Circular. Medium brown patina (much rubbed on exposed surfaces). Diameter 6.7 cm.  
A.393.116B

The plaquette, which is convex, shows the naked figure of Apollo posed frontally with a bow in his right hand and his left arm resting on a tree-trunk, to which his quiver is attached. Across the foreground is stretched the serpent. In the distance is a ruined castle almost hidden by a wood. Hole at top.

A similar representation, showing the figure of Apollo without the serpent, occurs on the reverse of the medal of Niccolò Vonica da Treviso signed FRA.AN.BRIX. The relationship between the medal and the plaquette supplies the basis for the attribution of this and the related reliefs to the medallist Fra Antonio da Brescia. It is assumed by Molinier that the reverse of the medal represents Apollo, and that the plaquette, in which a dragon is added, shows

Jason and the Dragon. This view is adopted by Ricci. The identification of the subject as Apollo and the Serpent Python is proposed by Bange and accepted by Maclagan. Hill advances convincing arguments in favour of the view that the medallion reverse depends from the plaquette. A hexagonal variant with a cherub head at the base is described by Molinier.

*Literature:* Molinier, No. 119 (as Francesco Antonio da Brescia); Bange, No. 642 (as Francesco Antonio da Brescia); Maclagan, p. 56 (as Fra Antonio da Brescia); Hill, *Corpus*, p. 124; Ricci, ii, p. 82, No. 116 (as Pseudo-Antonio da Brescia); Cott, p. 149 (as Pseudo-Fra Antonio da Brescia).

### 188 : Figure 237

SLEEPING CUPID. Circular. Medium brown patina (rubbed). Diameter 6.7 cm. A.394.117B

Cupid, winged and clad in a short tunic, is seated on the ground, with his head resting on his right shoulder and his right arm supported on an altar, from which are suspended his bow and arrows. On the right is a distant tree. The exergue is void. Hole at top.

The attribution of the plaquette to the Pseudo-Fra Antonio da Brescia is substantiated by the fact that four examples (Victoria and Albert Museum, Medagliere Mediceo, Florence, and former Figdor and Heseltine collections) form part of a double-sided plaquette with No. 187 on the obverse. The plaquette occurs with great frequency, and is reproduced on the wall between the choir and the ambulatory of Chartres Cathedral (1529) and on the reverse of the Pastorino medal of Gracia Nasi. An incuse bronze die of the plaquette exists in the Biblioteca Ambrosiana, Milan.

*Literature:* Molinier, No. 120 (as Francesco Antonio da Brescia); Migeon, in *Les Arts*, No. 80, August 1908, p. 23 (as Fra Antonio da Brescia); Bange, No. 643 (as Francesco Antonio da Brescia); Maclagan, p. 56 (as Fra Antonio da Brescia); Ricci, ii, pp. 82-3, No. 117 (as Pseudo-Antonio da Brescia); Cott, p. 149 (as Pseudo-Fra Antonio da Brescia).

### 189 : Figures 238, 239

Obverse: ABUNDANCE AND A SATYR. Reverse: SLEEPING NYMPH AND TWO SATYRS. Circular. Light brown patina. Diameter 6 cm. A.395.118B

On the obverse a naked nymph lies on the ground with a cornucopia in her left arm. She raises her right hand in surprise or expostulation at the approach from the left of a Satyr blowing a horn. At the left, beneath a rocky crag, is a circular building, and in the distance is an extensive landscape. On the reverse is a sleeping nymph with head supported on her right hand, seated on an altar inscribed with the word VI/RT/Vs. Beside her are two children. From the right there approach two satyrs, one

seizing the curtain which protects the group and the other carrying a branch over his shoulder. In the centre background is a tree.

The two plaquettes occur singly with some frequency. In only two other recorded cases (one of them in the Victoria and Albert Museum) are they combined. As noted by Bange, the figure of Abundance on the obverse is freely adapted from an engraving by Marcantonio Raimondi (B. 319) and the Satyr is related to a figure in Dürer's Satyr-familie (B.69). The first of these engravings is dated 1506 and the second is datable to 1505; the plaquette must therefore have been produced after this time. The design on the reverse depends from an engraving by Benedetto Montagna (B.50), and is also connected with a woodcut in the *Hypnerotomachia Poliphili* (1499). It is reproduced in the cloister of Saint Martin at Tours and on a house at Valence.

*Literature:* Molinier, Nos. 121, 122 (as Francesco Antonio da Brescia); Migeon, in *Les Arts*, No. 80, August 1908, p. 23 (as Fra Antonio da Brescia); Bange, Nos. 644, 645 (as Francesco Antonio da Brescia); Planiscig, *Est. K.*, No. 373; Planiscig, *Bronzeplastiken*, No. 400 (as North Italian early sixteenth century, circle of Riccio); Maclagan, pp. 56-7 (as Fra Antonio da Brescia); Ricci, ii, pp. 83-4, No. 118 (as Pseudo-Antonio da Brescia); Middeldorf, *Morgenroth*, Nos. 265, 266 (as Pseudo-Antonio da Brescia); Cott, p. 149 (as Pseudo-Fra Antonio da Brescia); Hind, *E.I.E.*, pl. 747 (for Benedetto Montagna engraving).

## PSEUDO-MELIOLI

Plaquette artist whose works were at one time ascribed to the Mantuan medallist Bartolommeo Melioli (1448-1514).

### 190 : Figure 208

THE JUDGEMENT OF SOLOMON. Circular. Dark brown patina (rubbed on exposed surfaces). Diameter 5 cm.

A.345.68B

In the centre Solomon, holding a sceptre, is shown seated on a high throne turned three-quarters to the right. To the right a soldier, with sword raised, holds a child by his left ankle. To the left are the two mothers, and in the foreground, below the throne, is the body of a dead child.

Like all the works attributed to the Pseudo-Melioli, the present plaquette is relatively rare. Examples exist in Berlin, Brescia and Oxford. It is given by Molinier to Melioli, by Bode to Melioli (?), by Bange to the style of Melioli, and by Ricci to the Pseudo-Melioli, and is by the same hand as the following plaquettes.

*Literature:* Molinier, No. 101; Bode, No. 944; Bange, No. 641; Ricci, ii, p. 56, No. 68; Cott, p. 144.



## 191 : Figure 209

ALLEGORICAL SCENE. Circular. Light brown patina. Diameter 5.9 cm. A.346.69B

The plaquette, which has a raised moulded rim cast separately, shows on the left a sleeping youth, naked save for a short cloak worn over the shoulders, seated on a cuirass. He is approached from the right by a male nude in left profile wearing a helmet and holding a winged spear and a shield. To the right, on a column, is a statue of Cupid with bow and arrow. The exergue is void. Two holes at top.

As noted by Molinier, the motif is closely similar to that in two plaquettes (Nos. 105, 106) by the artist signing IO.F.F. It was inferred by Molinier that all three plaquettes had a common source in an antique intaglio. The standing figure is described by Molinier as a huntsman and by Bange and Ricci as a warrior. The imagery seems to indicate that the mind of the sleeping youth is filled with dreams of military prowess and of love.

*Literature:* Molinier, No. 104 (as Melioli); Migcon, in *Les Arts*, No. 80, August 1908, p. 23 (as Melioli); MacLagan, p. 51; Bange, No. 638 (as style of Melioli); Ricci, ii, p. 56, No. 69 (as Pseudo-Melioli); Cott, p. 144 (as Pseudo-Melioli).

## 192 : Figure 210

MARS AND VENUS. Circular. Lead. Diameter 5 cm. A.347.70B

The plaquette follows the composition of No. 191. The principal modifications are that the sleeping youth is replaced by a sleeping female figure, that the warrior is shown without a spear or shield and holds a sword, that the plain ground is replaced by a landscape background with a lion and a tree, and that a six-pointed star accompanied by a planetary symbol appears above each figure. The exergue is void. Suspension loop at top.

The scheme depends from that of No. 191. No other version is recorded. It is possible that we have here to do with a South German variant of the Italian original. Wind (private communication) points out that the planetary symbols are those of Mars and Venus.

*Collection:* Probably His de La Salle Collection (sale London, 1880, No. 291); Thibaudeau.

*Literature:* Molinier, No. 105 (as Melioli); Ricci, ii, p. 57, No. 70 (as Pseudo-Melioli); Cott, p. 144 (as Pseudo-Melioli).

## 193 : Figure 212

VULCAN FORGING THE ARMS OF AENEAS. Shield-shaped for insertion in a sword-hilt. Gilt bronze (much rubbed in raised areas). H. 5.7 cm., W. 5.4 cm. A.348.71B

On the right Vulcan is seated before his anvil with a hammer in his raised right hand. To the left is the naked figure of Venus standing frontally with a spear in her right hand and with her left hand extended towards Vulcan. Between the two figures is a tree, from which hang a shield and other weapons. Plain rim-fillet. Four holes at foot.

No other example of the plaquette is recorded. The attribution to Melioli is due to Molinier, who identifies a St. George and the Dragon in the Louvre (Molinier, No. 102) as a pair to the present relief.

*Literature:* Molinier, No. 106 (as Melioli); Ricci, ii, p. 57, No. 71 (as Pseudo-Melioli); Cott, p. 144 (as Pseudo-Melioli).

## 194 : Figure 211

HERCULES AND THE NEMEAN LION. Circular. Medium brown patina (much rubbed). Diameter 4.7 cm. A.350.73B

In a rocky setting with a tree (left) Hercules is shown in profile to the right with his cloak blowing out behind him, fighting with the Nemean Lion, whose tail curls upwards on the right. Hole at top.

The plaquette, of which four examples are known, is given by Molinier to Melioli, by Bange to the style of Melioli, and by Ricci to the Pseudo-Melioli. On a sword-hilt in Munich it has as its counterpart a version of an Allegory of Virtue by or from the circle of Riccio (Bange, No. 392). The classical prototype (presumably a gem) has not been identified.

*Literature:* Molinier, No. 103; Habich, in *Cicerone*, 1910, p. 427 (as Paduan follower of Donatello); Bange, No. 636; Ricci, ii, p. 58, No. 73 (as Pseudo-Melioli); Cott, p. 144 (as Pseudo-Melioli).

## 195 : Figure 213

A MILITARY ALLOCUTION. Circular. Light brown patina. Diameter 5 cm. A.351.74B

To the left on a platform stands a Roman commander accompanied by an officer or soldier, addressing three armed men (right) carrying standards. The exergue is void. Four holes.

Some examples of this rare plaquette have the word ADLOCVT or ADLOCVTIO in the exergue. Molinier, who was responsible for associating the plaquette with the other constituents of the group, recognised that it was imitated from a Roman coin. A cognate coin of Gordian is reproduced in fresco above the tomb of Francesco Sassetti in S. Trinità, Florence.

*Literature:* Molinier, No. 111 (as Melioli); Ricci, ii, p. 58, No. 74 (as Pseudo-Melioli); Cott, p. 144 (as Pseudo-

Melioli); Hill, *Corpus*, No. 1124 (for an identical scheme); Warburg, *Gesammelte Schriften*, i, 1932, pl. xx, fig. 39 (for classical prototype).

## 196 : Figure 219

MUCIUS SCAEVOLA. Circular. Dark brown patina. Diameter 6.9 cm. A.352.75B

Porsenna is seated on the left on a stool inscribed with the letters

SE

CO

(*Senatus Consulto*). Behind him are three retainers with pikes. To the right Mucius Scaevola places his hand in the fire on an altar decorated with a relief of a naked god. The exergue is void.

Molinier's ascription to Melioli of the plaquettes now given to the Pseudo-Melioli rests on affinities between the present plaquette and the reverse of the Melioli medal of Lodovico III Gonzaga of 1475. Bange questions the attribution of the present plaquette to Melioli but distinguishes it from other constituents of the group. The plaquette is reproduced on the doorway of the Porta della Rana of the Duomo at Como (1507). It has its counterpart in a closely similar plaquette of Hannibal receiving the head of his brother Hasdrubal, of which examples are in the Victoria and Albert Museum, London, and in Berlin.

*Literature*: Molinier, No. 108 (as Melioli); Bange, No. 633, 634 (as style of Melioli); Ricci, ii, p. 58, No. 75 (as Pseudo-Melioli); Cott, p. 144 (as Pseudo-Melioli).

## 197 : Figure 214

ROMANS PASSING UNDER THE YOKE. Circular (trimmed irregularly). Medium brown patina. Diameter 4.4 cm.

A.354.77B

In the left and centre foreground is a warrior on horseback in profile to the right with a plume and shield, accompanied by other mounted and foot-soldiers. To the right are two soldiers passing under the yoke. The exergue is void. On the reverse is the incised inscription: .VIVA. HERCVLE.

Other versions of the plaquettes are in the Cabinet des Médailles, Paris, and the Morgenroth collection. It is suggested by Molinier, who classified the plaquette as North Italian, that the inscription on the reverse alludes to a victory of Ercole I d' Este, Duke of Ferrara, and that the plaquette is therefore datable between 1471 and 1505. The attribution to the Pseudo-Melioli is due to Ricci, and is accepted by Middeldorf.

*Literature*: Molinier, No. 502; Ricci, ii, p. 60, No. 77; Middeldorf, *Morgenroth*, No. 258; Cott, p. 144.

## 198 : Figure 215

A HORSEMAN AND TWO FOOT-SOLDIERS. Circular. Yellowish patina. Diameter 4.9 cm. A.355.78B

An armed horseman is seen galloping to the left preceded by a foot-soldier carrying a pole-axe. Another foot-soldier follows him. The ground in the exergue is treated naturalistically.

An ascription to Melioli proposed by Molinier is modified by Bange, for a convex example in gilt bronze in Berlin, to an attribution to the style of Melioli. The classification as Pseudo-Melioli is due to Ricci. The scheme is evidently based on an unidentified Roman relief.

*Collection*: Bardini (sale London, 26 May 1902, No. 416); von Lanna (sale Berlin, 21 March 1911, ii, No. 240).

*Literature*: Molinier, No. 109; Bange, No. 640; Ricci, ii, p. 60, No. 78; Cott, p. 144.

## 199 : Figure 216

HORSEMAN AND FOOT-SOLDIER IN COMBAT. Circular. Medium brown patina (raised surfaces much rubbed). Diameter 5 cm. A.356.79B

On the left, above a raised base line, a naked foot-soldier, protected by a shield worn on the left arm and holding a sword, bars the passage of a naked horseman, with long hair and a sword, mounted on a prancing steed. The exergue is void. Hole at top.

The attribution to Melioli is due to Molinier, who describes the horseman as facing to the right, not to the left, and connects the plaquette with a relief on the doorway from the Palazzo Stanga at Cremona in the Louvre, where the horseman faces to the right. The relief from Cremona seems to depend from another (lost) plaquette.

*Literature*: Molinier, No. 114 (as Melioli); Migeon, in *Les Arts*, No. 80, August 1908, p. 23 (as Melioli); Bange, No. 639 (as style of Melioli); Ricci, ii, p. 60-1, No. 79 (as Pseudo-Melioli); Cott, p. 144 (as Pseudo-Melioli).

## 200 : Figure 218

OFFERING OF FRUIT. Circular. Medium brown patina. Diameter 5 cm. A.358.81B

The plaquette shows a bearded male nude in profile to the left advancing towards a younger man seated beneath a tree, to whom he proffers a basket of fruit. He is followed by two other nude figures with a second basket of fruit. The exergue is void.

The plaquette is ascribed to Melioli by Molinier. The subject is unexplained, but may depend from a classical gem of the class of an intaglio in the British Museum with

Pan offering fruit to a nymph seated beneath a tree (Walters, *Catalogue of Engraved Gems and Cameos, Greek, Etruscan, Roman, in the British Museum*, 1926, No. 3525). The scheme is reproduced on the façade of the Certosa at Pavia.

*Literature*: Molinier, No. 115 (as Melioli); Bange, No. 635 (as style of Melioli); Ricci, ii, p. 61, No. 81 (as Pseudo-Melioli); Cott, p. 144 (as Pseudo-Melioli).

## PSEUDO-MELIOLI (ATTRIBUTED TO)

### 201 : Figure 220

ORPHEUS PLAYING TO THE ANIMALS. Circular. Gilt bronze (much darkened in recessed areas). Diameter 6.3 cm. A.359.82B

The plaquette, which has a heavy moulded rim, shows (centre) Orpheus, naked save for a short cloak, playing the viol. Behind him is a tree. His auditors comprise (left) a panther or wolf and bear, (right) a lion and stag, and (above) two birds. The exergue is void. On the back are three raised knobs for fixing.

Ricci states incorrectly that this beautiful plaquette is parcel gilt. It is classified by Molinier as North Italian, end of the fifteenth century, and is given by Migeon to Melioli, by Bange to the style of Melioli and by Ricci and Middeldorf to the Pseudo-Melioli. The scheme is more fluent and the handling more delicate than is usual with this artist's work.

*Literature*: Molinier, No. 498 (as North Italian, end of the fifteenth century); Migeon, in *Les Arts*, No. 80, August 1908 (as Melioli); p. 23; Bange, No. 637 (as style of Melioli); Vaudoyer, in *L'Amour de l'art*, 1925, p. 261; Ricci, ii, p. 62, No. 82 (as Pseudo-Melioli); Middeldorf, *Morgenroth*, No. 259 (as Pseudo-Melioli); Cott, p. 144 (as Pseudo-Melioli).

### 202 : Figure 217

VULCAN FORGING THE ARROWS OF CUPID. Rectangular. Gilt bronze (much abraded). H. 6 cm., W. 5.7 cm. A.349.72B

The plaquette, which has a moulded rim, shows in the centre two smiths beside an anvil forging a weapon. On the right above are four arrows, on the right below are rocks and a pair of bellows, and on the left, standing on a cuirass, is the blindfold figure of Cupid aiming an arrow. Hole at top.

The plaquette is unique. The attribution to the Pseudo-Melioli is due to Ricci, and is open to doubt. Ricci's identification of the subject as Vulcan forging the arms of

Aeneas is difficult to justify, and it appears that the true subject is Vulcan forging the arrows of Cupid.

*Literature*: Ricci, ii, p. 56, No. 72; Cott, p. 144 (both as Pseudo-Melioli).

## RICCIO

(b. ca. 1470-5; d. 1532)

The principal Paduan bronze sculptor of the Renaissance, Andrea Briosco, called Riccio or Crispus, was already an artist of some prominence by 1504, and in the fourteen-nineties seems to have been engaged in Venice as a portraitist (bust of Andrea Loredano, 1491, in Museo Correr, Venice) and as an artist in relief (tabernacle doors and four scenes from the Legend of the Cross commissioned for S. Maria dei Servi, now in the Ca' d' Oro). Riccio's development as a relief artist can be charted in terms of two Old Testament reliefs commissioned for the choir of the Santo at Padua (1506-7), the Paschal Candlestick in the same church (1507-15), and the Della Torre monument in S. Fermo Maggiore at Verona (undated, probably ca. 1520). The artist's plaquettes, many of which are authenticated by a cast initial, reflect the changes of style evident in his larger works.

### 203 : Figure 99

THE ENTOMBMENT. Rectangular. Very dark brown patina. H. 50 cm., W. 75 cm. A.163.1C

The scene, which is recessed within a moulded border, takes place before a landscape with three rocky hills. In the distance, between the hills in the centre and on the left, is a view of the city of Jerusalem. The foreground is filled with a frieze of figures, in the centre of which is the body of Christ supported by two bearded men, and followed by St. John. Behind this group is a mourning female figure (St. Mary Magdalen). To the left, following the body of Christ, is the almost prostrate figure of the Virgin supported by a holy woman. The figures carrying the corpse are preceded by a bearded man carrying a jar inscribed AERDNA. On the extreme right, behind a crouching female figure, is the tomb. Other gesticulating figures form a continuous band behind the scene.

From the time of its first publication in 1865 the Entombment has been regarded as one of Riccio's most important reliefs. It is so described by Migeon, Landais and Planiscig (see below). There is no evidence as to the purpose for which it was made. Its style is compared by Planiscig to that of the four reliefs of the Legend of the Cross, now in the Ca' d' Oro, executed on the commission of Girolamo



Donati for the church of the Servi in Venice in connection with a relic of the Holy Cross presented to the church in 1492. Ricci advances the hypothesis that it originally formed part of the same commission, citing as proof the statement of Francesco Sansovino (*Venetia, città nobilissima*, Venice, 1663, p. 57) that there were 'cinque historie di scoltura di bronzo molto vaghe' on the relevant altar in this church. This theory cannot be seriously sustained since (i) the four scenes from the Legend of the Cross are considerably smaller than the present relief (H. 38.5 cm., W. 50.5 cm) and (ii) they are less advanced in style. In the early reliefs in the Ca' d' Oro the figures are elongated and the depiction of the background is naive and insecure, whereas the present relief represents the mature classicising style established in the scene of David dancing before the Ark in the Santo at Padua (1506) and maintained in the relief panels of the Paschal Candlestick (1507-15). The formulation of the central group is not connected with that in other reliefs of the Entombment by Riccio on the Paschal Candlestick or elsewhere, and seems to depend from a Meleager sarcophagus (cf. Robert, iii-2, 1904, xciv, xcv). The inscription AERDNA is an anagram of the artist's Christian name.

*Literature:* Mantz, in *Gazette des Beaux-Arts*, xix, 1865, p. 462; Piot, in *Gazette des Beaux-Arts*, xviii, 1878, pp. 588, 821; Piot, in *L'Exposition Universelle de 1878, l'art ancien*, 1879, pp. 139, 157; Piot, in *L'Art ancien à l'Exposition de 1878*, 1879, pp. 143, 161; Migeon, in *Les Arts*, No. 73, January 1908, p. 21, 30; Vaudoyer, in *L'Amour de l'art*, 1925, p. 247; Planiscig, *Riccio*, pp. 225-7; Ricci, i, p. 2, No. 10; Cott, p. 149; Landais, p. 44.

#### 204 : Figure 98

THE ENTOMBMENT. Rectangular. Very dark patina. H. 14.3 cm., W. 20.7 cm. A.405.128B

On the right the body of Christ is lowered into the tomb by St. John the Evangelist (extreme right) and the bearded figures of Nicodemus and Joseph of Arimathea. The feet of Christ are held by the kneeling figure of St. Mary Magdalen (extreme left). Behind to the left is the Virgin with arms uplifted in distress, with (left) one of the holy women. Inset inside a moulded rim which is broken to the left by the Virgin's right hand and drapery. In the centre above is a keyhole, stopped at the front and back. The lower edge is excavated in two places for hinges (removed and stopped in lead).

The relief, which is unique, is an extremely heavy casting, partly hollowed out behind. It seems to have been made as the door of a small reliquary or tabernacle, and is constructed to open downwards, with a lock in the centre at the top and hinges beneath. Planiscig states incorrectly that the letter R is cast at the back. The closest analogy for the relief in Riccio's œuvre is supplied by the small scene

of the Lamentation over the Dead Christ at the base of the tabernacle doors executed for the Servi in Venice, where the figures are also disposed irregularly on a neutral ground. As noted by Planiscig, the type of St. John in the two reliefs corresponds. None the less some doubt remains whether the present relief is the work of Riccio or of a Venetian artist under Riccio's influence. There is no substance in Ricci's hypothesis that the relief is a late work.

*Collection:* Piot (sale Paris, 25 April 1864, No. 29); Timbal. *Exhibited:* Paris, Union Centrale des arts décoratifs, 1880. *Literature:* Giraud, *Les Arts du métal*, Paris, 1881, pl. xxxi, n. 2; Migeon, in *Les Arts*, No. 73, January 1908, p. 22; Planiscig, *Riccio*, p. 287, fig. 331 ('das schöne, sicher eigenhändige, auf der Rückseite mit einem R bezeichnete, Exemplar'); Ricci, ii, p. 98, No. 128; Cott, p. 149.

#### 205 : Figure 102

THE ENTOMBMENT. Rectangular. Dark brown patina. H. 7.6 cm., W. 7.8 cm. A.406.129B

The foreground is filled by a moulded sarcophagus, at each end of which is a seated child angel. The body of Christ is supported upright in the tomb by St. John the Evangelist, whose left foot rests on the further edge of the sarcophagus. The right arm of Christ is held by the Virgin, and a holy woman (St. Mary Magdalen?) stands with clasped hands to the right. In the background are five other figures. The scene is framed with a double rim-fillet, and the base line of the sarcophagus is raised. On the reverse is a large letter R cast in relief. Hole at top.

One of four signed versions of this rare plaquette. Other examples are in the Museo Nazionale, Florence (Carrand Collection, No. 401), with the letter R on the back cast in relief, the Museo Correr, Venice, signed A°R, and the Museo Nazionale di Capodimonte, Naples, with the monogram R<sub>1</sub>. The composition is characterised as Donatellesque by Planiscig (who states incorrectly that the Naples and Dreyfus examples are unsigned). Its affinities with Bellano suggest a dating in the last decade of the fifteenth century. The present version is perhaps the finest surviving example of the plaquette, and is notably superior to, e.g., the signed version in the Museo Correr.

*Collection:* Piot (sale Paris, 21 May 1890, No. 105). *Literature:* Migeon, in *Les Arts*, No. 80, August 1908, p. 25; Jacobsen, in *R.f.K.*, xvi, 1893, p. 61 (for Correr example); Planiscig, *Riccio*, pp. 452, 492, fig. 554; Ricci, ii, p. 100, No. 129; Cott, p. 149; Middeldorf, *Morgenroth*, No. 199 (for unsigned version in Morgenroth collection).

#### 206 : Figure 100

THE ENTOMBMENT. Rectangular. Very dark patina. H. 11.2 cm., W. 14.4 cm. A.403.126B

In the centre foreground is the fainting Virgin tended by two holy women. Behind her is a shallow tomb into which the body of Christ is lowered by three men. To the right of the tomb stands St. John with a child at his feet, and in the corresponding position on the left is the bearded figure of Longinus. At his feet is a second child. At the extremities of the foreground are (left) a figure bending over a vase and (right) a seated man with head supported on his right hand. At the back are nine mourners, in the centre of whom is the Magdalen with arms raised. Raised base line. On the reverse a large letter R cast in relief. Horizontal crack through left border. Hole at top.

The figures of the fainting Virgin and of the woman behind her, of the Magdalen and of a man on the left depend from an engraving by Mantegna (Hind, *E.I.E.*, pl. 487), and the figure of Christ and the poses, but not the types, of the three men who lower it into the tomb derive from a bronze relief in the Kunsthistorisches Museum, Vienna; the posture of the St. John in this scene is reproduced in a figure to the right of St. John in Riccio's plaquette. The Vienna relief, which is strongly Mantegnesque, is regarded by Planiscig as Paduan, ca. 1480, but is likely to have been cast at Mantua. The eclectic character of the present plaquette is explicable only if it is regarded as a relatively early work of ca. 1500. Analogies for the children in the foreground (one of which also stems from the Vienna relief) occur in the relief of the Proving of the Cross in the Ca' d' Oro, Venice. No other signed version of the plaquette is known. The present example is markedly superior in quality to that in Berlin, which is mutilated at the top, or to the blunter versions in the Victoria and Albert Museum, London, and the Ca' d' Oro.

*Literature:* Molinier, No. 220; Migeon, in *Les Arts*, No. 80, August 1908, p. 25; Vaudoyer, in *L'Amour de l'art*, 1925, p. 261; Bange, No. 357; MacLagan, p. 21; Planiscig, *Riccio*, pp. 288-92, fig. 335 (reproduces example in Gustav von Benda collection); Ricci, ii, p. 14, No. 126; Cott, p. 149 (all as Riccio).

#### 207 : Figure 101

THE ENTOMBMENT. Rectangular. Very dark patina. H. 11.3 cm., W. 15.9 cm. A.404.127B

In the centre the figures of St. John the Evangelist, Joseph of Arimathea and Nicodemus are seen lowering the body of Christ into the tomb. On the right is the fainting figure of the Virgin, supported by a holy woman, and on the left is the seated figure of the Magdalen with, behind her, a woman holding a jar. Ten further figures are disposed across the background. On the sarcophagus (which is set at an angle to the relief plane) is the inscription:

QVEM.TOTVS.NON  
CAP.ORB.IN HAC  
TVMBA.CLAVDIT.

(for 'Quem totus non capit orbis in hac tumba clauditur').

This beautiful composition seems to have enjoyed great popularity and exists in a number of examples, which fall into two main types, with and without the inscription on the sarcophagus. No signed version is known. The present example is fine, but not of exceptional quality. The cartoon of the Christ is related to that in the relief of the Entombment on Riccio's Paschal Candlestick at Padua (1507-16), but it is not the case that 'the two reliefs are merely different renderings or studies of a single composition' (Cotton and Walker) or that the plaquette is a free variant of the Candlestick relief (Middeldorf). Contrary to the view expressed by Gonse, the figure style of the plaquette argues a somewhat later dating, and Bange rightly connects it with the reliefs on Riccio's Della Torre Monument. The composition, in which the wounds in the hand and side of Christ are exposed to the spectator, has a symbolic character that distinguishes it from the narrative treatment of No. 206. This is also emphasised by the inscription, which reads: 'He whom the whole world could not contain is enclosed within this tomb'.

*Literature:* Gonse, in *G.B.A.*, xiv, 1876, p. 512; Molinier, No. 221; Migeon, in *Les Arts*, No. 80, August 1908, p. 24; Bange, No. 358; MacLagan, p. 22; Planiscig, *Riccio*, fig. 326 (for inferior example in the Louvre) and 327 (for terracotta derivative in Kohner collection, Budapest); Cotton and Walker, in *A.B.*, xvii, 1935, pp. 144-5 (for inferior variant in Museo Cristiano of the Vatican, where an additional moulding replaces the inscription); Ricci, ii, p. 96, No. 127; Cott, p. 149; Middeldorf, *Morgenroth*, No. 198.

#### 208 : Figure 105

JUDITH WITH THE HEAD OF HOLOFERNES. Rectangular. Dark brown patina. H. 10.6 cm., W. 8.2 cm. A.402.125B

Judith (left) is about to drop the head of Holofernes into a bag held open by an old woman on the right. Both figures are posed frontally and stand on a shallow platform which terminates in a raised base line. On the reverse the raised cast monogram R<sup>o</sup>I.

The plaquette, which occurs in many collections, is based on an engraving by Girolamo Mocetto after Mantegna (Bartsch 1; Hind, *E.I.E.*, v, pp. 164-5, No. 10, pl. 725). The principal modifications introduced by Riccio into Mocetto's scheme affect the posture of the attendant, who bends forward more sharply, and the form of the bag, which is shorter than in the engraving. Other signed examples of the plaquette exist in Berlin, inscribed on the back in reverse with the letters .A. R<sup>o</sup>I., and in the Musée Jacquemart-André, inscribed with the letters A.R<sup>o</sup>I. An unsigned example of equivalent quality is in the Victoria and Albert Museum. In a version in Vienna, apparently an after-cast, the background is extended at the top and the folds are simplified. Versions with a moulded rim are also known.

*Collection:* His de La Salle (sale London, 22 November 1880, No. 266).

*Literature:* Molinier, No. 218; Migeon, in *Les Arts*, No. 80, August 1908, p. 25; Bange, No. 356; Maclagan, p. 21; Planiscig, *Riccio*, p. 436, 490, fig. 521; Ricci, ii, p. 92, No. 125; Cott, p. 149.

### 209 : Figure 106

VENUS CHASTISING CUPID. Rectangular. Medium brown patina. H. 10.6 cm., W. 8.1 cm. A.410.133B

The two figures stand on a flat projecting platform. Venus is shown naked save for a cloak which billows out behind her and covers her right lower leg. Her head is bent downwards in profile to the right, towards Cupid whom she holds by the hair with her left hand. Her right arm is raised. Hole in centre at top. A number of small casting flaws round the edge of the relief.

Rightly regarded by Ricci as 'one of the most beautiful of all Italian plaquettes', the relief is known through a small number of examples, of which one, in the Museo Correr, Venice, is signed on the reverse r<sup>o</sup>i. The modelling and detail in the present version are unusually fine. In a unique variant in the Morgenroth collection the position of the left arm of Cupid is modified. The plaquette is regarded by Planiscig as a late work. The figure of Venus is related in reverse to that on the left of the Giorgione/Titian *Fête Champêtre* in the Louvre, and the torso is influenced by the antique. The same model is employed for the figure of Venus in the plaquette of Vulcan forging the arms of Cupid (No. 211). Maclagan brings the plaquette into relationship with a marble statue of Venus chastising Cupid by Pyrgoteles mentioned by Giambattista Guarino and Pomponius Gauricus.

*Collection:* Aynard, Lyons (sale Paris, 1-4 December 1913, No. 200).

*Literature:* Molinier, No. 227 (as Riccio); Jacobsen, in *R.f.K.*, xvi, 1893, pp. 60-1 (for Museo Correr example); Bange, No. 359 (as Riccio); Maclagan, p. 22; No. 133 (as Riccio); Planiscig, *Riccio*, p. 437; Ricci, ii, p. 104, No. 133 (as Riccio); Middeldorf, *Morgenroth*, No. 200 (for variant, as Riccio); Cott, p. 149 (as Riccio).

### 210 : Figure 110

VULCAN FORGING THE ARROWS OF CUPID. Circular. Very dark brown patina. Diameter 7.7 cm. A.412.135B

On the left Vulcan is seated at his anvil with a hammer in his raised right hand. To the right is the naked figure of Venus with a cornucopia in her left hand. Between them, on a middle plane, stands Cupid holding a bow. In the background (centre) a tree, near which is Vulcan's forge, and (left) a precipitous crag. The delicately incised ground

stretches back to a horizon somewhat below the median point of the relief. Double moulded rim.

No other version is recorded of this beautiful plaquette. The attribution to Riccio (which was proposed by Molinier, and is accepted by Migeon, Planiscig and Ricci) is not open to doubt. The execution is autograph. Planiscig, who stresses the Giorgionesque character of the composition, wrongly regards it as a reversed variant of No. 211.

*Literature:* Molinier, No. 226; Migeon, in *Les Arts*, No. 80, August 1908, p. 26; Planiscig, *Riccio*, pp. 439-40, 490, fig. 531; Ricci, ii, p. 106, No. 135; Cott, p. 149 (all as Riccio).

### 211 : Figure 109

VULCAN FORGING THE ARROWS OF CUPID. Rectangular. Medium brown patina. H. 10.7 cm., W. 7.7 cm. A.413.136B

Above a roughly bevelled base line, a naked figure of Venus (left) with a wand in her right hand is seen addressing Vulcan (right), who is seated at his anvil. Between them is Cupid sitting on the ground. In the centre behind Cupid is a tree. The ground (which is closely similar in handling to that in No. 210) stretches back to a distant stream, beyond which is a city and a line of trees. In the right foreground and left background are precipitous crags.

The relief corresponds with a circular plaquette in Berlin inscribed on the reverse r<sup>o</sup>i. No other version of the composition is recorded. The scheme is not, as claimed by Bange, 'eine vice versa Variante' of that of No. 210, but is an independent design. The technical similarities between the two plaquettes, however, suggest that they were made in close proximity. It is likely that the present version precedes the circular plaquette. The case for regarding the rectangular relief as an expansion of the circular plaquette is argued by Planiscig.

*Literature:* Migeon, in *Les Arts*, No. 80, August 1908, p. 25; Bange, No. 361; Planiscig, *Riccio*, p. 439, 490, fig. 532; Ricci, ii, p. 106, No. 136; Cott, p. 150 (all as Riccio).

### 212 : Figure 108

MELEAGER PRESENTING THE BOAR'S HEAD TO ATALANTA. Rectangular. Medium to light brown patina (lacquer much rubbed). H. 7.6 cm., W. 6.1 cm. A.414.137B

In an extensive landscape backed to right and left with trees, Meleager advances from the right holding the boar's head in his extended hands. To the left is the draped figure of Atalanta standing in three-quarter face. On the ground between the figures are flowers and the sword and shield of Meleager. To the right, on a middle plane, is the decapitated carcass of the boar.

No other example is recorded. The plaquette is an autograph work of the highest quality.



*Literature:* Molinier, No. 228; Migeon, in *Les Arts*, No. 80, August 1908, p. 25; Planiscig, *Riccio*, pp. 443, 490, fig. 534; Ricci, ii, p. 108, No. 137; Cott, p. 150 (all as Riccio).

### 213 : Figure 116

THE DEATH OF MARCUS CURTIUS. Rectangular. Medium brown patina (black lacquer rubbed on raised areas). H. 7.8 cm., W. 6.4 cm. A.409.132B

On a shallow projecting platform against a flat background, Marcus Curtius with raised right arm is seen on a rearing horse turned three-quarters to the left, about to leap into the chasm in front of him. Two holes at top.

This rare plaquette, which is modelled in exceptionally deep relief, is known through the present example and a version in Berlin. An example in the Bardini sale of 1887, which had on the reverse the letter R, is untraced. The relief was looked upon by Molinier (who was not familiar with the signed example) as an anonymous late fifteenth-century Paduan plaquette. The attribution to Riccio, which is due to Migeon, and is accepted by Bange, Planiscig and Ricci, is certainly correct. The present relief and that in Berlin are of equivalent quality, and there is no reason to regard the former as unfinished (Riccio). The rather uneasy relationship of the figure to the flat background suggests that the scheme may have been adapted from a woodcut.

*Literature:* Molinier, No. 416 (as Paduan, late fifteenth century); Migeon, in *Les Arts*, No. 80, August 1908, p. 25 (as Riccio); Bange, No. 365 (as Riccio); Planiscig, *Riccio*, pp. 228, 490, fig. 259 (as Riccio); Ricci, ii, p. 102, No. 132 (as Riccio); Cott, p. 149 (as Riccio).

### 214 : Figure 104

A SATYR FAMILY. Rectangular. Very dark patina. H. 14.1 cm., W. 11 cm. A.415.138B

The plaquette shows a satyr (left) seated on a rocky ledge, beside a satyress (centre) whose cheek he caresses with his right hand. To the right, beneath a tree, is a child satyr, whose right hand rests on the extended left arm of the satyress and who holds a small oenochoe in his left hand. In the foreground to the left an overturned oenochoe.

No other example of the relief is recorded. An attribution to Riccio advanced by Molinier is accepted by Ricci, but is rejected by Planiscig, who reproduces the plaquette as an anonymous Paduan work of ca. 1500. Despite the rather stiff articulation, the modelling has great delicacy and incisiveness, and it is likely that we have here to do with a late work by Riccio. A point of comparison for the curved back of the Satyr is provided by the standing man in the left foreground of the Sacrificial Scene from the Della Torre monument. The subject matter finds a parallel in

an engraving of a Faun Family by Master I.B. (Hind, *E.I.E.*, pl. 837). A relief by Riccio of the same type and date is in the Cleveland Museum of Art.

*Literature:* Molinier, No. 230 (as Riccio); Planiscig, *Riccio*, p. 359, fig. 440 (as Paduan, ca. 1500); Ricci, ii, p. 108, No. 138 (as Riccio); Cott, p. 150 (as Riccio).

### 215 : Figure 117

SATYR UNCOVERING A NYMPH. Rectangular with upper corners removed. Dark brown patina. H. 6 cm., W. 7.2 cm. A.396.119B

A nymph is shown lying on an ornate couch supported by a sphinx. Startled by the approach of the satyr from the right, she clutches a serpent wound round a tree on the extreme left of the relief. Behind, a small Cupid assists the satyr to remove the curtain by which the nymph is veiled. Plain rim-fillet.

No other example of the plaquette is recorded. The style, which is characterised by Ricci as 'similar to but not identical with that of the plaquettes usually ascribed to Antonio da Brescia', is typical of the Riccio workshop, and there can be no reasonable doubt that we have here to do with an autograph work by this artist. Middeldorf (private communication) has come independently to the same view.

*Collection:* Aynard, Lyons (sale Paris, 1-4 December 1913, No. 203, as Paduan, late fifteenth or early sixteenth century).

*Literature:* Vaudoyer, in *L'Amour de l'art*, 1925, p. 261; Ricci, ii, p. 84, No. 119 (as Pseudo-Antonio da Brescia); Cott, p. 149 (as Pseudo-Fra Antonio da Brescia).

### 216 : Figure 113

ALLEGORY OF FAME. Rectangular. Light to medium brown patina. H. 4.8 cm., W. 4.1 cm. A.416.139B

Fame is depicted as a nude winged female figure in profile to the left. She has a palm in her left hand, and with her right holds a trumpet to her lips. A band of drapery is attached to her right elbow and left wrist. She stands on a satyr swimming to the left. On the back is a large reversed R cast in relief. At the top are two holes.

Two other examples of the plaquettes are recorded. One of these, in Berlin, has on the back the letter R (not reversed), while the other, in Naples (No. 26), is unsigned. The imagery is compared by Bange and Planiscig to the relief of the Exaltation of Humanist Virtue from the Della Torre tomb (Louvre, Paris), and the present plaquette may well be a late work dating from about this time.

*Literature:* Molinier, No. 231; Migeon, in *Les Arts*, No. 80, August 1908, p. 26; Bange, No. 363; Planiscig, *Riccio*,

pp. 447-8, 491; Ricci, ii, p. 110, No. 139; Cott, p. 150 (all as Riccio).

### 217 : Figure 114

THE SACRIFICE OF A SWINE. Rectangular. Dark brown patina. H. 7.5 cm., W. 8.9 cm. A.418.141B

The plaquette, which is framed in a moulded rim-fillet, shows a sacrificial scene in a temple indicated by three pairs of columns in perspective in the centre and walls and masonry at the two sides. In the centre foreground kneel two naked youths with a swine which they are about to sacrifice. Behind them a bearded priest, in profile to the left, pours out a libation in the presence of a male figure in a toga (centre) and two female figures (left). The heads of other figures appear behind. At the extremities of the relief are (right) two soldiers and (left) two trumpeters. The edge on the right is irregular, and has not been trimmed.

One of the most frequently encountered of Riccio's reliefs, the plaquette exists in three signed versions in the British Museum (signed R<sup>o</sup>I on the reverse), Berlin (signed R), and the former Figdor collection (signed RIZO in reversed lettering). The subject has not been identified. As noted by Molinier, one of the two kneeling youths in the foreground recurs in reverse in the Sacrificial Scene from the Della Torre monument (Louvre). The entire foreground group corresponds with that in Mocetto's engraving of the Killing of the Sow (Hind, *E.I.E.*, v, p. 163, pl. 721). It is not clear whether the engraving is the source of the relief, or whether both derive from a common classical original. The present example is of good but not exceptional quality.

*Literature:* Molinier, No. 235; Migeon, in *Les Arts*, No. 80, August 1908, p. 26; Bange, No. 369; MacLagan, p. 23; Planiscig, pp. 300-1, 492, fig. 343; Ricci, ii, p. 112, No. 141; Cott, p. 150 (all as Riccio).

### 218 : Figure 115

COMBAT AT A CITY GATE. Rectangular. Medium brown patina. H. 8.6 cm., W. 9.9 cm. A.419.142B

In the background the towers of a city are seen over a wall with (right) a gateway surmounted by a standard and (left) a cliff. The foreground is filled with fighting foot-soldiers and horsemen. Double rim-fillet trimmed on three sides. On the reverse a large letter R cast in relief.

The present version is one of two signed examples of this rare plaquette; the other, in the Auriti collection, Rome, is inscribed on the reverse R<sup>o</sup>I. An upright variant in the Bibliothèque Nationale is regarded by Ricci as a slightly later derivative. The subject of the plaquette is unidentified. The figured strip seems to derive from a classical sarcophagus. As noted by Ricci, one of the figures, the horse-

man in the centre, reappears in a plaquette in the style of Moderno (No. 186). Planiscig connects the style of the plaquette with that of the Sacrificial Scene on the Paschal Candlestick.

*Collection:* Hutteau d'Origny; Baron de Théis (sale Paris, 6 May 1874, No. 859).

*Literature:* Molinier, No. 236; Migeon, in *Les Arts*, No. 80, August 1908, p. 25; Bange, No. 371; Planiscig, *Riccio*, p. 229, figs. 250-1; Ricci, ii, pp. 112-13, No. 142; Cott, p. 150 (all as Riccio).

### 219 : Figure 89

ALLEGORICAL SCENE. Circular. Dark brown patina. Diameter 6.3 cm. A.499.221B

A sleeping youth is shown seated on a cloak with his head (right) supported on his left hand. His left elbow rests on an ornamented vase containing three sprays of leaves. In his right hand is an open book, which two winged putti are endeavouring to steal or read. Behind is a date palm. In the exergue, above crossed branches of palm and laurel, is the inscription: ΣΕΜΝΗΚΛΟΠΙΑ. Double moulded rim. Hole at top.

The composition occurs on the reverse of the medal of Girolamo Donati (d. 1511), from whom Riccio, at some date after 1492, received the commission for bronze doors for the reliquary of the Holy Cross in the church of the Servi in Venice and for four reliefs of scenes from the legend of the Cross. Planiscig notes that the crossed branches of palm and laurel in the exergue have a parallel in the crossed laurel branches at the base of the tabernacle door, and that the vase filled with laurel branches recurs in the *Hypnerotomachia Poliphili*. The inscription (which may be translated as 'noble theft') leaves no doubt that the putti are endeavouring to steal the book (MacLagan) and not to read it (Ricci). The exact allusion (which is likely to have been personal to Donati) is obscure. The plaquette is given to Riccio by Molinier, who regarded the sleeping figure as a woman, MacLagan and Planiscig. It is ascribed by Bange to an artist under the immediate influence of Riccio, and by Ricci to a Master of Semneklopia. The 'minute technical differences' which in Ricci's view distinguish the plaquette from the work of Riccio are imperceptible.

*Literature:* Molinier, No. 238; Migeon, in *Les Arts*, No. 80, August 1908, p. 26; Bange, No. 390; MacLagan, p. 23; Planiscig, *Riccio*, pp. 453-4; Hill, *Corpus*, No. 530 (for Donati medal); Ricci, ii, pp. 164-5, No. 221; Cott, p. 153.

### 220 : Figure 90

ALLEGORICAL SCENE. Circular. Dark brown patina. Diameter 6.3 cm. A.500.222B

In the centre is a youth, naked save for a mantle, seated on a sphere in profile to the left. With raised hands he greets a winged putto who advances from the left bearing a spherical covered cup. Behind him is a tree. To its right stands an ornamented vase from which issue a spray of foliage and a serpent. In the exergue are crossed branches of palm and laurel. Double moulded rim. Hole at top.

This rare relief, of which the only other recorded example is in Berlin, is given by Molinier to Riccio. It is ascribed by Bange to an artist under the immediate influence of Riccio, by Planiscig to a Riccio follower, and by Ricci to the so-called Master of Semneklopa. The design is somewhat less fluent than that of the Semneklopa plaquette, but the plaquette can hardly have been made outside the Riccio studio. The subject is described by Molinier as 'Allégorie sur l'Amour', and by Bange as 'Allegorie der Tüchtigkeit'.

*Literature:* Molinier, No. 241; Migeon, in *Les Arts*, No. 80, August 1908, p. 26; Bange, No. 391; Planiscig, *Riccio*, Vienna, 1927, p. 453, fig. 543; Ricci, ii, p. 165, No. 222.

#### 221 : Figure 91

ALLEGORICAL SCENE. Circular. Dark brown patina. Diameter 6 cm. A.501.223B

On the left is a winged and draped female figure seated in profile to the right. With her extended left hand she places a wreath of leaves on a bearded male mask, which is held out to her by a winged child. Under the right foot of the putto is an overturned vase, and behind him is a withered tree-trunk. Beside the seated figure is an inflated goat-skin, decorated with a garland, a trumpet and a cymbal. At the back (centre) is a winged horse on a column. In the exergue are the letters F.V.D. Double moulded rim trimmed at right. Hole at top. At the top the stamped collector's mark BM.

As noted by Ricci, the relief is by the same hand as the six following plaquettes. Given to Riccio by Molinier, they were later assigned by Bange to an unidentified artist under the direct influence of the master, and are ascribed by Ricci to a putative Master I.S.A., so called from the inscription in the exergue of No. 223. Ricci's designation is likely to be incorrect, since in all other cases the letters or words in the exergue of the constituents of the group relate to the subject of the plaquettes, not to their authorship. An attribution to a follower of Riccio is endorsed by Middeldorf in respect of versions of Nos. 223 and 224 in the Morgenroth collection. A direct ascription to Riccio is maintained by Maclagan in respect of a version of No. 222 in the Victoria and Albert Museum, and by Planiscig for the entire group. It is suggested by Planiscig that, like the Semneklopa plaquette, they were originally planned as the reverses of medallic portraits. There can be no reasonable doubt that Riccio was responsible for all of these plaquettes.

The present plaquette is of great rarity, and is recorded only in two other examples (untraced). The letters F.V.D. in the exergue are explained by Molinier and Planiscig as an abbreviation of 'Fortunam virtus ducit', and the plaquette is thus an allegory of humanist virtue. The object held in the left hand of Cupid is probably a rudder (Planiscig) not an arrow (Ricci), and the wreath placed on the head of the tragic mask is apparently made of laurel (Planiscig) not ivy (Ricci). As noted by Planiscig, the symbol of the winged horse on a column occurs in the relief of Religio on the Paschal Candlestick. The emblem of the rudder recurs in the relief of Prudentia on the Paschal Candlestick, while in the relief of Fortitudo on the Candlestick the figure of Fortitude carries a male mask which is crowned with a wreath by a small winged female figure. The seated female figure in the plaquette is explained by Planiscig, on the basis of the Paduan relief, as Fortitudo; the trumpet in the foreground suggests that it is Fame. As in all the cognate plaquettes, the winged putto symbolises Virtue.

*Collection:* Baron de Monville (sale Paris, 24 January 1861, No. 129).

*Literature:* Migeon, in *Les Arts*, No. 80, August 1908, p. 26; Molinier, No. 240; Planiscig, *Riccio*, pp. 456-7; Ricci, ii, pp. 166-7, No. 224; Cott, p. 153.

#### 222 : Figure 94

ALLEGORICAL SCENE. Circular. Light brown patina. Diameter 5.6 cm. A.502.224B

On the right a fully clad winged female figure in left profile is seated on a sphere decorated with a garland. She holds a trumpet to her lips and has a palm in her left hand. Beside her in the foreground is an overturned vase. On the left, on a plinth decorated with a horned male mask, stands a winged putto. On his head he carries a basket of fruit, and with his right hand he pours liquid from a ewer on the roots of a palm tree, from whose trunk there sprout three branches of laurel. The exergue is filled with a garland. Moulded rim. Hole at top.

The attribution is contingent on that of No. 221 (q.v.). The plaquette exists in a number of collections; two examples are in the Victoria and Albert Museum and two are in the Louvre. The plaquette is explained by Molinier and Bange as an Allegory of Fame and by Planiscig as an Allegory of Humanist Virtue. As noted by Bange, the emblem of the palm tree sprouting laurel recurs on a plaquette by Riccio wrongly designated as Priapus and Lotis (Bange, No. 380). It is clear that in the present scene the three laurel branches result from the action of the winged putto (Virtue) in watering the tree, and that the figure on the right represents Fame.

*Literature:* Molinier, No. 242; Bange, No. 395; Maclagan,



p. 23; Planiscig, *Riccio*, pp. 455-6; Ricci, ii, pp. 166-7, No. 224; Cott, p. 153.

### 223 : Figure 95

ALLEGORICAL SCENE. Circular. Medium brown patina. Diameter 5.6 cm. A.503.225B

On the right is a fully clad winged female figure seated on an indeterminate object, perhaps a sphere; she bends forwards to place a wreath on the head of a winged child running towards her from the left. Beneath her right foot is an overturned vase. Behind is a palm tree with two branches of laurel, to one of which is attached a cartouche with the letters ISA. The exergue is void. Four holes in moulded rim (one stopped).

The attribution is contingent on that of No. 221 (q.v.). The plaquette exists in a number of collections. The inscription on the cartouche is mistakenly regarded by Ricci as a signature. All other authorities are in agreement that it must relate to the subject of the scene, and accept the hypothesis of Molinier that the letter I stands for Justus or Justitia. Planiscig supplies a conjectural reading 'Justus sicut aurum'. The imagery of the laurel branch springing from a palm tree is closely related to that of No. 222, and Planiscig's designation of both plaquettes as Allegories of Humanist Virtue is probably correct.

Literature: Molinier, No. 243; Migeon, in *Les Arts*, No. 80, August 1908, p. 26; Bange, No. 394; Planiscig, *Est. K.*, No. 367; Planiscig, *Riccio*, p. 456; Ricci, ii, p. 167, No. 225; Middeldorf, *Morgenroth*, No. 204; Cott, p. 153.

### 224 : Figure 97

ALLEGORICAL SCENE. Circular. Dark brown patina. Diameter 4.9 cm. A.504.226B

In the centre is a naked boy with his left foot on a crouching satyr. With a ewer held in the right hand he waters the roots of a tree (left) whose upper branches he holds with his left hand. One of the upper branches of the tree has the form of a palm leaf; the remainder are laurel. Round the base of the trunk is twined a serpent, and above, attached to the stem, are a pair of wings. To the right of the child is a large vase, with a withered tree beside it from one of whose branches there hangs a basin. Above (right) is a zephyr head. The exergue is void.

The attribution is contingent on that of No. 221 (q.v.). The plaquette is frequently encountered, both independently and as a dagger mount. It also recurs in the lid of a box formerly in the Pierpont Morgan collection. A version in Brescia carries the inscription J.A.I. The subject is explained by Molinier and Bange as an Allegory of Calumny. An alternative explanation as an Allegory of Spirit and Matter is advanced by Planiscig and accepted by

Middeldorf. The not unusual antithesis between the putto, representing Humanist Virtue, and the satyr is found again in, e.g., the lid of Lotto's portrait of Bernardo de' Rossi in the National Gallery of Art, Washington (1506). The motif of the vanquished satyr occurs on the relief of Temperantia on the Paschal Candlestick, and that of the serpent appears on the relief of Prudentia. The symbol of the winged tree is unexplained.

Collection: Signol (sale Paris, 1 April 1878, No. 324).

Literature: Molinier, No. 244; Rizzini, No. 66 (for Brescia plaquette); Bange, No. 392; Planiscig, *Est. K.*, No. 368; Planiscig, *Riccio*, p. 458; Ricci, ii, p. 167, No. 226; Middeldorf, *Morgenroth*, No. 205; Cott, p. 153.

### 225 : Figure 96

ALLEGORICAL SCENE. Circular. Medium brown patina. Diameter 3.9 cm. A.505.227B

The plaquette, which has an inverted moulded rim, is a reduced version of No. 224, from which it differs in the absence of the bucket hanging from the tree, of the exergue and of the zephyr head. Hole at top.

The relief, which also exists in Berlin, is a simplified variant of the preceding plaquette. The present version is convex, and is assumed by Ricci to have been made for insertion in a sword-hilt.

Literature: Molinier, No. 244; Bange, No. 393; Ricci, ii, p. 168, No. 227; Cott, p. 153.

### 226 : Figures 92, 93

TWO ALLEGORICAL SCENES. Circular. Medium reddish brown patina. Diameter 5.4 cm. A.506.228B

The plaquette is double-sided. On the obverse is a naked child walking to the right. He holds a serpent in his left hand and a cord in his right, the further end of which is attached to the handle of a large winged vase containing two branches of laurel. Above the vase is a zephyr head. In the centre at the back is a laurel tree, and to the right stands a classical altar. In the exergue is the word VIRTUS. On the reverse is a fully clad winged female figure seated on a throne. She has a palm in her left hand, and with the right extends a wreath to a winged child running towards her from the left. The child holds a skull in his left hand and a branch of laurel in his right. In the centre at the back is a palm tree with one branch of laurel. In the exergue are the letters FA. Hole at top.

The attribution is contingent on that of No. 221. The plaquette is unique, no other version of either relief being recorded. The letters FA. on the reverse are explained by Molinier as an abbreviation of the word FAMA. The plaquette thus combines an Allegory of Humanist Virtue

on the obverse and an Allegory of Fame on the reverse, and goes some way to elucidate the imagery of the six preceding plaquettes, in which the motifs of the palm and laurel trees, the snake and vase, and the winged figure crowning a mask or skull are variously combined.

*Collection:* Spitzer (sale Paris, 14 April 1893, ii, No. 1520).

*Literature:* Molinier, No. 239; Migeon, in *Les Arts*, No. 80, August 1908, p. 26; Planiscig, *Riccio*, pp. 457-8; Ricci, ii, p. 168, No. 228; Cott, p. 153.

## 227 : Figure 112

WINGED CHILD PLAYING ON A LYRE. Rectangle trimmed irregularly. Dark brown patina. H. 4.4 cm., W. 3.1 cm.

A.531.253B

The child, who is naked, is shown seated to the right on a hillock or tree-stump, with head turned back over his shoulder. The base line beneath the feet is raised. Hole at top.

The relief, of which examples exist in the Museo Nazionale, Florence, and elsewhere, is classified by Molinier, Migeon and Ricci as Paduan, about 1500. Type and handling suggest that we have here to do with a work produced by Riccio at about the date of the Della Torre reliefs.

*Literature:* Molinier, No. 408; Migeon, in *Les Arts*, No. 80, August 1908, p. 29; Ricci, ii, p. 184, No. 253; Cott, p. 146.

## 228 : Figure 103

SAINT GEORGE AND THE DRAGON. Rectangular. Very dark patina. H. 5.3 cm., W. 6.4 cm.

A.408.131B

The relief, which is enclosed in a double moulded rim, shows St. George, in armour with drawn sword, on a horse galloping to the right. In the right foreground is the dragon. The princess stands in the upper left corner on a ledge of rock near a cliff. In the upper right corner is a distant tree. Faulty casting, with flaws to the left of the Saint's foot and under his right arm. Border imperfectly trimmed at lower left and lower right. Hole at top.

The plaquette occurs on a triangular sand-box in the Victoria and Albert Museum, London, along with plaquettes of Cupid sailing on a Quiver and the Rape of Deianira. The Rape of Deianira is also found in a superior circular form, and the present plaquette is loosely dependent on an autograph upright plaquette of the same subject by Riccio, known through two examples in Berlin (Bange, No. 367) and Paris (ex-Garnier collection, Molinier, No. 224). The relief of Cupid sailing on a Quiver depends from an engraving by Marco Dente which bears the inscription SIC FVGA VIOLENTA MONET. The three reliefs on the London sand-box (of which versions are also found in Berlin) are assigned by Goldschmidt to an unidentified workshop assistant of Riccio, and are given to

Riccio by Molinier, Bange, MacLagan and Ricci. Planiscig assigns the present relief to Riccio's shop. The connection with the Riccio studio is not open to serious doubt, but none of the surviving versions is of autograph quality. Enking associates the present plaquette with a woodcut in Giorgio Rusconi's reprint (1509) of the *Metamorphoses*.

*Literature:* Molinier, No. 225; Migeon, in *Les Arts*, No. 80, August 1908, p. 26 (as Riccio); Goldschmidt, in *Amtliche Berichte*, xxxix, 1917-18, c. 135-41 (as studio assistant of Riccio); Bange, No. 386 (as Riccio); MacLagan, p. 75 (as Riccio); Planiscig, *Riccio*, pp. 442-3, fig. 537 (as Riccio Workshop); Ricci, ii, p. 102, No. 131 (as Riccio); Cott, p. 149 (as Riccio); Enking, in *P.J.*, lxii, 1941, pp. 77-107.

## 229 : Figure 111

APOLLO AND VULCAN. Rectangular. Silvered bronze. H. 4.3 cm., W. 4.1 cm.

A.507.229B

On the left, seated on an altar, is Apollo, swathed in drapery, playing a lyre with a grotesque animal head. Beside him in the foreground is a swan. To the right is Vulcan, seated on a stool before his anvil with two hammers in his hands. At the back (right) is a palm tree. Plain flat rim.

This rare plaquette was unknown to Molinier, and is given by Ricci to the artist designated Master I.S.A. (see No. 221). Middeldorf (private communication) relates the pose of Apollo to that of the Saint in Ulocrino's plaquette of St. Cecilia (No. 239). The plaquette recurs (along with reliefs of a Satyr with Goat and an Allegory of Fame) in trapezoidal form on a triangular inkstand in Berlin (Bange, Nos. 379A-C), which is given by Planiscig to Riccio. The quality of the present plaquette is lower than that of the example on the inkstand.

*Literature:* Bange, No. 379B; Planiscig, *Riccio*, Nos. 461-2; Ricci, ii, p. 170, No. 229; Cott, p. 153.

## 230 : Figure 118

THE TRIUMPH OF SILENUS. Trapezoidal. Dark reddish brown patina. H. 4.2 cm., W. 10.1 cm.

A.536.258B

The drunken Silenus is carried to the right by a group of putti. On the left is a child holding a vase, and in the lower left corner is a seated child playing a double flute. On the right a child embraces a satyr, who plays on a syrinx. Plain rim at top and bottom. Hole at top.

The plaquette, with No. 231, is designed for insertion in a sand-box or inkstand. For a complete triangular sand-box in which it is included see No. 482. Independent versions of the reliefs exist in many collections. For the attribution see No. 482.

*Literature:* Molinier, No. 414; Bange, No. 376A; Planiscig, *Est. K.*, No. 371; Ricci, ii, p. 185, No. 258; Cott, p. 146.

## 231 : Figure 119

ALLEGORICAL SCENE. Trapezoidal. Dark brown patina.  
H. 4.5 cm., W. 10.6 cm. A.537.259B

On the left is a winged female figure (Fame?) seated on a globe, in the act of writing on a shield. In the centre a bearded man (Chronos?) holding a sphere and a club is seated on a lion. To the right, beside a vase inscribed with the letters VIR, is a seated female figure, veiled, with a wand in her left hand. Before her stands a child drinking from a bowl from which issues a serpent. A second child appears on the extreme right. Moulded rim at top and bottom. Hole at top.

The plaquette, like No. 230, is designed for insertion in a sand-box or inkstand. For a complete triangular sand-box in which it is included see No. 482. Independent versions of the relief exist in many collections. For the attribution and iconography see No. 482.

Collection: Spitzer (sale Paris, 14 April 1893, ii, No. 1537).

Literature: Molinier, No. 415; Bange, No. 376C, 377; Planiscig, *Est. K.*, No. 370; MacLagan, p. 25; Ricci, ii, p. 186, No. 259; Cott, p. 146.

## RICCIO (ATTRIBUTED TO)

## 232 : Figure 107

THE TRIUMPH OF A HERO. Rectangular. Black patina.  
H. 7.7 cm., W. 10.3 cm. A.417.140B

The plaquette, which is recessed within a narrow border, shows (centre) a naked youth standing frontally on a raised platform with a horn in his left hand. Beside him is a vase from which there issue two branches of laurel and a snake. To the left is a winged female nude (Victory) who places her left hand on the youth's shoulder. On the extreme left are two female figures clothed in chitons holding a standard and a branch of laurel. In the lower left corner is a snake issuing from a vase. In the background in the centre and to the right are two flute-players and a bearded priest holding a branch of laurel. In the right foreground two men, one kneeling on the platform and the other standing on the right prepare to sacrifice an ox. Behind are (right) a ruined arch and (centre) a palm tree and laurel tree. Right edge imperfectly trimmed. In the upper corners two stopped holes.

One of the finest surviving examples of this frequently encountered plaquette, of which examples exist in London (British Museum and Victoria and Albert Museum), the Louvre, Berlin and elsewhere. The attribution to Riccio advanced by Molinier is accepted by Bange, MacLagan, Planiscig, Middeldorf and all other authorities save Ricci.

Bange states incorrectly that examples of the plaquette signed with the letter R are known. The points of contact with the work of Riccio noted by Planiscig are in the main iconographical. Neither the pronouncedly linear treatment of the nude figures nor the uncertain definition of the space conforms exactly to Riccio's authenticated works. The facture is none the less closely related to that of plaquettes from the Riccio studio.

Literature: Molinier, No. 233 (as Riccio); Migeon, in *Les Arts*, No. 80, August 1908, p. 25 (as Riccio); MacLagan, p. 22 (as Riccio); Bange, No. 368 (as Riccio: Allegory of Fame); Planiscig, *Riccio*, pp. 361, 492 (as Riccio); Ricci, ii, pp. 110-11, No. 140 (as assistant of Riccio); Middeldorf, *Morgenroth*, No. 201; Cott, p. 150 (as Riccio).

## ANTONIO ROSSELLINO (AFTER)

(b. 1427; d. 1479)

One of the principal Florentine artists of the middle of the fifteenth century, Antonio Rossellino is recorded solely as a marble sculptor. His marble reliefs of the Virgin and Child enjoyed great popularity and were widely reproduced in pigmented terracotta and stucco replicas. The two reliefs listed below (the authenticity of one of which is doubtful) depend from larger works. There is no evidence as to the studio in which they were produced.

## 233 : Figure 11

VIRGIN AND CHILD. Arched top. Light brown patina.  
H. 13.2 cm., W. 8.5 cm. A.295.18B

The relief shows the Virgin seated in three-quarter length with the Child on her right knee. The Child is fully clad, and holds a bird in both hands. Flaws at centre and lower right. Hole at top.

The scheme depends from that of a popular Virgin and Child of which many examples in painted terracotta and stucco survive. Though a version of the stucco in Berlin is given by Schottmüller to the Master of the Marble Madonnas, the balance of probability is that these reliefs depend from a lost work in marble by Antonio Rossellino. It is claimed by Ricci that the present version of the plaquette, with an arched top and flat ground, is earlier than two frequently encountered variants, one rectangular with a foliated border (example in Berlin) and the other with two angels holding a crown over the Virgin's head (example in the former von Rho collection). In its present form the plaquette was apparently intended for insertion in a tabernacle frame. It cannot be assumed that the plaquettes are necessarily Florentine, since stucco and terracotta



versions of the composition were widely diffused and an example in Istrian stone occurs on a house in the Calle della Pietà in Venice.

*Literature:* Molinier, No. 530 (prototype ascribed to school of Mino da Fiesole); Bange, No. 323 (as style of Antonio Rossellino); Braun, *Katalog der Sammlung von Rho (Oesterreichische Privatsammlungen, i)*, pl. xlv b; Ricci, p. 24, No. 18 (as Florentine, fifteenth century; marble prototype wrongly stated to exist in the Bargello); Cott, p. 142 (as Florentine, fifteenth century).

### 234 : Figure 13

VIRGIN AND CHILD. Silhouetted contour. Black patina revealing light bronze surface in rubbed areas. H. 19 cm., W. 14 cm. A.291.14B

The Virgin is shown in half-length behind a parapet. Her head is turned three-quarters to the right, and she gazes downwards at the Child, who stands on a cushion with his head against her shoulder.

The scheme is related to that of a number of marble Madonnas by or from the circle of Antonio Rossellino. A relief in S. Clemente at Sociana offers analogies for the angle of the Virgin's head and the diagonal posture of her right arm, and the form of the Child's cruciform halo recurs in Madonnas in the Gulbenkian Foundation, Lisbon, and in Berlin. The pose and type of the Child, however, have no parallel in Rossellino's works. There is no reference to the plaquette in the literature of Rossellino, and the back suggests that it is almost certainly a casting of comparatively recent date.

*Literature:* Migeon, in *Les Arts*, No. 73, January 1908, pp. 16, 24 (as Antonio Rossellino); Ricci, ii, p. 18, No. 14 (as Antonio Rossellino); Cott, p. 142 (as Antonio Rossellino).

### SPERANDIO

(b. ca. 1425; d. after 1504)

The son of a Mantuan goldsmith, Sperandio was active initially at Ferrara (1463-77), and subsequently at Bologna (1478-90), Venice and elsewhere. One of the most prolific quattrocento medallists, he is known through signed medals datable between 1462 and 1495 and through works in larger forms, of which the most notable is the tomb of Pope Alexander V in S. Francesco at Bologna.

### 235 : Figure 10

THE FLAGELLATION. Rectangular. Medium brown patina. H. (including loop) 12.3 cm., W. 13.2 cm. A.363.86B

In the centre stands Christ tied to a fluted pillar, of which the base is visible between his legs and the capital appears above his head. To the left is an executioner posed frontally with his flail raised above his right shoulder. The corresponding figure on the right is shown with back turned and the flail in the right hand. Behind and beside the figure of Christ are two further executioners brandishing flails. The relief is framed at the sides by sections of columns and at the top by a plain rim-fillet with a suspension loop cast in one with the plaquette. The base line is raised. Upper left corner damaged.

Other versions of this important plaquette exist in Berlin (with a provenance from Padua) and in the Cabinet des Médailles, Paris. The latter is flanked by ornamented pilasters cast in one with the relief and has a flat border at the top with the inscription OPVS.SPERANDEI. The plaquette in Paris (H. 12.5 cm., W. 17 cm.) is sharper and more carefully worked up than the present relief or that in Berlin, and is the prototype from which these works depend. Foville compares the relief with figures on the tomb of Pope Alexander V in S. Francesco at Bologna. Analogies with the reverses of Sperandio's medals are in general with works cast about 1480 (e.g. the medals of Floriano Dolfi of ca. 1481, Virgilio Malvezzi of 1479, and Guido Pepoli of before 1487).

*Collection:* Bardini (sale London, 26 May 1902, No. 53); Molinier.

*Literature:* Bode, 1904, No. 909; Migeon, in *Les Arts*, No. 73, January 1908, p. 23; Foville, in *Le Musée*, vi, 1909, pp. 148, 191-2; Bange, No. 608; Hill, in *Thieme Künstlerlexikon*, xxxi, 1937, p. 359; Ricci, ii, p. 64, No. 86; Cott, p. 145 (all as Sperandio).

### ULOCRINO

The signature VLOCRINO appears on a number of early sixteenth-century plaquettes which are apparently of Paduan or Venetian origin. It is suggested by Molinier that the name is a hybrid from the Greek οὔλος and the Latin *crinis*, and was adopted as a pseudonym by Riccio. The complete series of Ulocrino plaquettes is given to Riccio by Planiscig. There is, however, a marked discrepancy between the styles of the two artists.

### 236 : Figure 340

SAINT JEROME. Rectangular. Dark brown patina. H. 7.8 cm., W. 5 cm. A.430.153B

St. Jerome is shown in full-length in full face with his left hand on his breast and a stone in his extended right hand. He wears a cloak over his left shoulder. The lion appears in the lower left corner beside a closed book. To the left is

a broken arch, and to the right a rocky cliff, on the ledges of which are an open book and skull. In the distance on the right a tree. Inscribed above: VLOCRINO. Two holes at top.

Signed versions of the plaquettes are found in Berlin, the Morgenroth collection, and elsewhere. In a variant, of which examples are also in Berlin and in the Morgenroth collection, the book and skull are inverted, the arch on the left is replaced by a tree, and the lion is differently posed.

*Literature:* Molinier, No. 248; Bange, Nos. 418, 419 (version of present plaquette and variant); Maclagan, p. 26; Planiscig, *Riccio*, pp. 464-5; Ricci, ii, pp. 120-1, No. 153; Middeldorf, *Morgenroth*, Nos. 206, 207 (version of present plaquette and variant); Cott, p. 150.

### 237 : Figure 341

SAINT JEROME. Rectangular. Medium brown patina. H. 6.8 cm., W. 5.1 cm. A.432.155B

The bearded Saint is shown seated at the entrance to a grotto with a small cross in his left hand. Before him is a lion, seated in profile to the left, who places his left paw on the Saint's knee. Behind to the right is a standing monk with hands raised in surprise. In the centre background a dead tree. At the top is the inscription: VLOCRINO. Hole near top.

Blunt and much rubbed example of a plaquette of which signed versions are found in Berlin and in other collections. Unsigned examples are also encountered in some numbers. There is some doubt as to the subject of the plaquette, which is described by Molinier and Ricci as St. Remedius and by Bange and Planiscig as St. Gerasimus. St. Gerasimus, a Palestinian hermit (d. 475), is habitually accompanied by a lion, whereas St. Remedius, whose cult seems to have been confined to the diocese of Trent, is not associated with that symbol. There is, however, nothing to preclude the view that, on the analogy of Carpaccio's paintings in San Giorgio degli Schiavoni in Venice, the saint represented is St. Jerome.

*Literature:* Migeon, in *Les Arts*, No. 80, August 1908, p. 27; Molinier, No. 249; Bange, No. 420; Planiscig, *Riccio*, fig. 576; Ricci, ii, pp. 121-2, No. 156; Cott, p. 150.

### 238 : Figure 342

SAINT JEROME. Rectangular. Medium brown patina. H. 6.9 cm., W. 5.5 cm. A.433.156B

The Saint, who is bearded and wears a habit, is shown seated on a rocky ledge in three-quarter face left with a book open on his knees and a second book propped up on a rock in front of him. Behind are (left) a barren tree and (right) a cliff. A lion is seated at the base of the tree.

This rare plaquette is known only in two examples, of which the second is in Berlin. The iconographical problem it presents is identical with that offered by No. 237 (q.v.). The Saint is described by Molinier and Ricci as St. Remedius, and by Bode, Bange and Planiscig as St. Jerome. No signed example is known.

*Literature:* Molinier, No. 250; Bode, in *Ämtliche Berichte*, xxix, 1907-8, col. 251, fig. 141; Migeon, in *Les Arts*, No. 80, August 1908, p. 27; Bange, No. 426; Ricci, ii, p. 122, No. 156; Cott, p. 150 (all as Ulocrino).

### 239 : Figure 343

SAINT CECILIA. Rectangular. Dark brown patina. H. 7.1 cm., W. 5.3 cm. A.438.161B

The relief, which is surrounded by faintly incised rim-fillets, shows St. Cecilia on the left seated at an organ set diagonally across the scene. A child or angel sits behind the organ on the right. Propped up on the ground are (left to right) a lyre, a closed book, a viol and a lute. Hole in upper margin.

A single signed example of the plaquette is in Berlin. Prior to its discovery the plaquette was classified by Molinier as an anonymous Paduan work. A version in the British Museum, cut down at the top and inscribed with the name AND/REA, is cited by Planiscig as contributory evidence of Riccio's responsibility for the Ulocrino plaquettes; Ricci dismisses the inscription as of comparatively recent date. There is no close parallel for the composition among Ulocrino's plaquettes, and its source has not been identified. It was perhaps made as a counterpart to the Apollo and Marsyas plaquette (No. 240).

*Literature:* Molinier, No. 392 (as anonymous Paduan); Bode, No. 733 (as Ulocrino); Bange, No. 423 (as Ulocrino); Planiscig, *Riccio*, pp. 463-4, figs. 571-3 (as Riccio-Ulocrino); Ricci, ii, p. 125, No. 161 (as Ulocrino); Cott, p. 151 (as Ulocrino).

### 240 : Figure 344

APOLLO AND MARSYAS. Irregular rectangle with sides roughly excised. Dark brown patina. H. 7.1 cm., W. 5.3 cm. A.434.157B

Apollo is seated on the left, with head turned over his right shoulder. He wears a quiver on his back, and rests his lyre on his left thigh; he holds a plectrum in his right hand. On the ground, in the lower left corner, is a viol. To the right, on a somewhat smaller scale, is the figure of Marsyas tied to a tree with his syrinx at his feet. At the top a hole.

The plaquette is found in two forms, one rectangular (of which a signed example is in the Museo Archeologico, Venice, and unsigned examples exist in many other

collections) and the other a circular plaquette with a broad border of palmettes (examples of the latter form are in the Louvre and in the Morgenroth collection). The present version was evidently intended for insertion either in a casket, as suggested by Ricci, or in a sand-box. The plaquette is conceived as an allegory of music rather than as a narrative scene.

*Literature:* Molinier, No. 252; Migeon, in *Les Arts*, No. 80, August 1908, p. 27; Bange, No. 424; Planiscig, *Riccio*, p. 467, fig. 580; Ricci, ii, p. 124, No. 157; Middeldorf, in *Morgenroth*, No. 210 (for circular variant); Cott, p. 150.

#### 241 : Figure 345

HERCULES AND ANTAEUS. Rectangular. Dark brown patina. H. 7 cm., W. 5.2 cm. A.435.158B

The two figures occupy the full height of the relief, and are placed centrally, Hercules with his back turned and head in profile to the left and Antaeus with his right hand on the shoulder and his left on the head of Hercules. On the ground lies a club. The scene is framed in a broken arch. At the base of the pier on the right is a relief of a male nude. Signed at the top to the right VLOCRINO. Hole in upper border.

One of three recorded versions of this unusual plaquette, which is mistakenly regarded by Planiscig as establishing a link between the plaquettes of Riccio and those signed by Ulocrino. The affinities of the relief are with Moderno rather than with Riccio.

*Literature:* Molinier, No. 253; Migeon, in *Les Arts*, No. 80, August 1908, p. 27; Planiscig, *Riccio*, p. 450, fig. 550; Ricci, ii, p. 124, No. 158; Cott, p. 150.

#### 242 : Figure 346

THE DEATH OF MELEAGER. Rectangular. Very dark patina. H. 7.2 cm., W. 5.3 cm. A.436.159B

The naked Meleager is seated to the right of centre on a rock, with head turned back and his left hand resting on a boar's head in the lower right corner of the relief. Behind in the centre is Althaea, who holds a grotesque shield or mask in her left hand and with her right inserts a brand in the fire on an altar at her side. Behind to the left is a barren tree. Hole at top.

Signed versions of the plaquette are mentioned in general terms by Molinier and Bange, but none has been traced. The attribution to Ulocrino is not, however, open to serious doubt. Other unsigned examples of the plaquettes are known. Ricci comments that 'the explanation of the subject is far from easy'. The scene is correctly identified by Hill, Bange and Planiscig.

*Literature:* Molinier, No. 255; Hill, in *B.M.*, xxx, 1817, p. 109; Bange, No. 422; Planiscig, *Riccio*, pp. 466-7, fig. 579; Ricci, ii, pp. 124-5, No. 159; Cott, p. 150.

#### 243 : Figure 348

ARISTOTLE AND ALEXANDER OF APHRODISIAS. Rectangular. Medium brown patina (rubbed on raised surfaces). H. 7.2 cm., W. 5.6 cm. A.437.160B

Aristotle is seated on the ground to the right beneath a tree. His head is in profile to the left, and he wears a flattened felt hat. On the ground beside him are a closed book and a rabbit. With raised right hand he addresses Alexander of Aphrodisias, who stands on the left wearing a turban and holding an open book. Behind is a hilly landscape and a distant town. Inscribed on the left at the top: ALEX.APH.ARIS. Hole in upper margin.

Alexander of Aphrodisias, a peripatetic philosopher and one of the most learned commentators on Aristotle's works, lived at the end of the second and the beginning of the third centuries A.D. His writings were rediscovered in the late fifteenth century; the *De Anima* was published in a translation by Riccio's patron Girolamo Donati in 1495, and his complete works were printed in Greek in Venice between 1513 and 1527. The relief is likely to have been connected with these projects. Versions of the plaquette exist in many collections, but none of them is signed, and the attribution to Ulocrino has been questioned, notably by MacLagan. Bode uses the plaquette catalogued as No. 238 (also unsigned) to establish Ulocrino's authorship.

*Literature:* Lazari, *Notizia . . . della Raccolta Correr*, p. 198 (as Ulocrino); Molinier, No. 256 (as Ulocrino); Bode, in *Amtliche Berichte*, xxix, 1907-8, c. 251 (as Ulocrino); Migeon, in *Les Arts*, No. 80, August 1908, p. 27; Bange, No. 427 (as Ulocrino); MacLagan, p. 27 (as Ulocrino, 'but showing . . . considerable divergencies in style from his signed works'); Ricci, ii, p. 125, No. 160 (as Ulocrino); Planiscig, *Riccio*, p. 316, fig. 358 (as Ulocrino-Riccio); Cott, p. 150 (as Ulocrino); ed. Kristeller, *Mediaeval and Renaissance Latin Translations and Commentaries*, i, Washington, 1960, p. 84 ff. (for Alexander of Aphrodisias).

#### 244 : Figure 347

ALLEGORICAL SCENE. Rectangular. Dark brown patina. H. 6.6 cm., W. 4.7 cm. A.429.152B

On the left is a naked youth with his hands behind his back tied to a dead tree. To the right a bearded man, naked save for a band of drapery which crosses the right shoulder and passes between the thighs, is seated on an altar or plinth. In his right hand he holds a (?) musical instrument with two bells, and in his left hand is an indistinguishable globular object, perhaps a fruit. In the background are two



broken arches. Above (right) the almost erased inscription VLOCRINO. At the bottom the stamped collector's mark B.M.

The subject has not been satisfactorily explained. Molinier explains the figure on the left as St. Sebastian, with the rider that a mythological subject may also be portrayed, Jacobsen and Bange regard the plaquette as an allegory, and Ricci looks upon it as a mythological scene. Wind (private communication) identifies the figures as SS. Sebastian and Leonard. A second signed version of the plaquette is in the Museo Correr, Venice; unsigned versions exist in many other collections. Planiscig stresses the affinities of the plaquette to Riccio, whose authenticated plaques are, however, wholly different in style.

*Collection:* Baron de Monville.

*Literature:* Molinier, No. 246 (as Ulocrino); Jacobsen, in *R.f.K.*, xvi, 1893, pp. 61-2 (for signed version in Museo Correr); Bange, No. 421 (as Ulocrino); Planiscig, *Riccio*, pp. 467-8, fig. 581 (as Ulocrino-Riccio); Ricci, ii, p. 120, No. 152 (as Ulocrino); Cott, p. 150 (as Ulocrino).

## ULOCRINO (ATTRIBUTED TO)

### 245 : Figure 350

SAINT JEROME. Rectangular. Light brown patina. H. 9.6 cm., W. 6.5 cm. A.431.154B

The figure of the Saint is based on that in No. 236 (see above). The two plaquettes differ in that the left foot of the Saint rests on a book and the left hand holds a crucifix. To the right is a low cliff and a tree, and to the left is a dead tree. The lion, though still shown in profile, is differently posed.

The plaquette is known from the present version and an example at Brescia. Though based on the signed Ulocrino plaquette of the same subject, it is, as noted by Ricci, by another hand, and is unlikely to have been produced in Ulocrino's shop.

*Literature:* Molinier, No. 247 (as Ulocrino); Rizzini, p. 24, No. 50 (as Ulocrino); Ricci, ii, p. 121, No. 154; Cott, p. 150 (as Ulocrino).

## AFTER THE ANTIQUE

The reliefs listed below are anonymous plaquettes moulded or adapted from classical gems. Where it can be proved that the gem formed part of the Medici collection, the plaquettes are conventionally described

as Florentine, but it is likely that plaquettes after the antique were also produced in Rome (where their manufacture may have been inspired by the collection of Pope Paul II) as well as in North Italy.

### 246 : Figure 35

APOLLO AND MARSYAS. Oval. Dark brown lacquer (much rubbed) over light brown bronze. H. 4.2 cm., W. 3.4 cm. A.301.24B

To the left is Marsyas tied to a tree. Opposite him stands Apollo, with plectrum and lyre, also facing outwards. Between them kneels Olympus imploring the mercy of Apollo. Hole at top.

This and the following somewhat smaller plaquette depend from an antique cornelian intaglio in the Medici collection. The intaglio is known to have been mounted by Ghiberti in a gold setting and, according to a statement in Ghiberti's *Commentari*, bore the name of Nero. Bronze plaquettes derived from it with the inscription NERO.CLAUDIVS.CAESAR.AVGVS.TVS.GERMANICVS.P.MAX.TR.P.IMP.P.P. in the border exist in Berlin and elsewhere. At least two other intaglios of the composition were in Medici possession. One of these, possibly antique, is in Naples, and is inscribed LAVR.MED. A fifteenth-century intaglio is in the Bibliothèque Nationale. The composition recurs on the reverse of an oval medal of Pope Paul II of 1468. Bronze plaquettes of the Apollo and Marsyas composition seem to have enjoyed great popularity, and are classified by Molinier in five and by Ricci in eight main types. There is no basis on which they can be confidently dated, but the present plaquette is likely to date from the fifteenth century. No. 247 is somewhat inferior in quality, and seems to have been cast from a version of No. 246; as noted by Ricci, its reduced size is due to shrinkage.

*Literature:* Molinier, No. 2 and pp. 4-6 (as Italian, fifteenth century); Bange, Nos. 66-9 (as after the antique); MacLagan pp. 13-14 (as after the antique); Ricci, ii, pp. 28-9, No. 24 (as Florentine, fifteenth century); Middeldorf, *Morgenroth*, No. 288; Cott, p. 142; Furtwängler, pl. xlii (for intaglios); Kris, i, Nos. 29, 30, pp. 29 (for intaglios); Weiss, *Un umanista veneziano: papa Paolo II*, 1959, pp. 55-6 (for Paul II medal).

### 247 : Figure 36

APOLLO AND MARSYAS. Oval. Medium brown patina. H. 3.8 cm., W. 3.2 cm. A.302.25B

The plaquette is a smaller and inferior version of No. 246 (q.v.).

*Literature:* Ricci, ii, p. 29, No. 25; Cott, p. 142.

## 248 : Figure 34

TRIUMPH OF BACCHUS AND ARIADNE. Oval. Yellowish brown patina. H. 3.3 cm., W. 4.2 cm. A.303.26B

Bacchus and Ariadne seated on a chariot drawn to the left by two winged female figures. A winged putto stands on the shaft and a second putto stands by the wheel. To the right is a tree. The exergue is void.

Cast from an antique onyx cameo in Naples. The cameo was owned by Lorenzo de' Medici, and is inscribed LAVR.MED.; it was previously in the collection of Pope Paul II. The scheme is reproduced in a marble roundel, wrongly ascribed to Donatello, in the courtyard of the Palazzo Medici-Riccardi, Florence. Examples of the plaquette exist in many collections, and are of uniformly poor quality.

*Literature:* Molinier, No. 8 (as Italian, fifteenth century); Bange, No. 88 (as after the antique); Ricci, ii, pp. 29-30, No. 26 (as Florentine, fifteenth century); Cott, p. 142; Furtwängler, pl. lvii, No. 15 (for cameo); Kris, i, No. 26 (for cameo).

## 249 : Figure 39

WINGED EROS DRIVING A CHARIOT. Oval. Medium brown patina. H. 5.6 cm., W. 7.6 cm. A.304.27B

A winged male figure in left profile, whip in hand, stands in a chariot drawn to the left by two galloping horses. The exergue is void. Hole at top.

Cast from an antique cameo recorded in the collection of Lorenzo de' Medici. As shown by Müntz, the Medici cameo is identical with a cameo described in the collection of Pope Paul II; it cannot, therefore, as supposed by Wittkower, have been in the possession of Cosimo de' Medici. A version of the plaquette appears in a bronze Bust of a Youth ascribed to Donatello in the Museo Nazionale, Florence, where it has been explained as a symbol of Platonic love. In the relation of the figurative elements to the containing oval the relief on the bust differs from the plaquettes. It is mistakenly argued by Wittkower that the plaquettes were probably struck after the bust. As noted by Ricci, an analogous gem (not necessarily that reproduced in the plaquette) is illustrated by Gori. The scheme recurs on Rossellino's tomb of the Cardinal of Portugal.

*Literature:* Molinier, No. 9 (as Italian, fifteenth century); Migeon, in *Les Arts*, No. 80, August 1908, p. 22 (as after the antique); Bange, No. 82 (as after the antique); Ricci, ii, p. 30, No. 27 (as Florentine, fifteenth century); Cott, p. 142 (as Florentine, fifteenth century); Wittkower, in *Journal of the Warburg Institute*, i, 1938, pp. 260-1 (for iconography); Janson, *The Sculpture of Donatello*, ii, Princeton, 1957, pp. 141-2 (for bust ascribed to Donatello); Gori, *Museum Florentinum*, ii, pl. 70, fig. 2 (for gem).

## 250 : Figure 37

MINERVA ON A CHARIOT. Oval. Dark brown patina. H. 3.5 cm., W. 4.3 cm. A.305.28B

Minerva, in full armour, with helmet, aegis and shield, is seen driving to the left in a chariot drawn by two galloping horses.

The plaquette is unique and is of conspicuously fine quality. Ricci infers, from the irregular contour of the background, that it was cast from an antique cameo. The gem has not been traced.

*Collection:* Gavet (sale Paris, 31 May 1897, No. 267).

*Literature:* Migeon, in *Les Arts*, No. 80, August 1908, p. 22 (as after the antique); Ricci, ii, p. 30, No. 28 (as Florentine, fifteenth century); Cott, p. 142 (as Florentine, fifteenth century).

## 251 : Figure 42

HERMAPHRODITE AND THREE CUPIDS. Oval. Dark brown patina. H. 3.1 cm., W. 3.7 cm. A.306.29B

On the right is the reclining figure of Hermaphrodite, fanned by a winged putto. A second putto on the left plays the syrinx and a third, in the right foreground, plays a lyre. On the left a tree. The exergue is void.

Cast from an antique gem, formerly in the Medici collection, which is reproduced in the border of Latin MS. 8834 in the Bibliothèque Nationale, Paris, and is engraved by Gori. As noted by Ricci, similar gems are in the Cabinet des Médailles, Paris (Babelon, *Camées antiques*, No. 48), the Hermitage, Leningrad, Palermo and the British Museum (Walters, No. 3481). The gem from which the plaquettes were cast has not been traced.

*Literature:* Molinier, No. 10 (as Italian, fifteenth century); Bange, No. 147 (as after the antique); Ricci, ii, p. 32, No. 29 (as Florentine, fifteenth century); Cott, p. 142 (as Florentine, fifteenth century); Furtwängler, pl. lvii, No. 23 (for gem).

## 252 : Figure 48

CERES AND TRIPTOLEMUS. Oval. Light brown patina. H. 4.5 cm., W. 3.5 cm. A.307.30B

On the left is a female figure seated on a stool. The upper part of her body is undraped, and she holds a cornucopia. To the right is a standing male nude in profile to the left, with ears of wheat in his right hand and a long-handled implement in his left. In the background a vase on a column. The exergue is void. Hole at top.

Cast from an antique cameo. As noted by Molinier, a gem of Ceres and Triptolemus is listed in an inventory of the collection of Pope Paul II. A similar gem is also reproduced

in the border of MS. Lat. 8834 in the Bibliothèque Nationale, Paris, and therefore presumably formed part of the Medici collection. The very plausible identification of the subject as Ceres and Triptolemus is proposed by Molinier, and is repeated by all later authorities. It cannot be assumed that this interpretation was mandatory in the Renaissance, since an example in the Rosenheim sale bore the inscription IVNONIS CONSILIVM.

*Literature:* Molinier, No. 11 (as Italian, fifteenth century); Bange, No. 76 (as after the antique, early sixteenth century); Ricci, ii, pp. 32-3, No. 30 (as Florentine, fifteenth century); Cott, p. 142 (as Florentine, fifteenth century).

## 253 : Figure 41

HERCULES AND THE NEMEAN LION. Oval. Dark brown patina. H. 3.6 cm., W. 2.5 cm. A.309.32B

Hercules is shown in profile to the left struggling with the Nemean lion, which he has lifted off the ground. The exergue is void. Hole at top.

Classified by Molinier and Ricci as a cast from an antique gem, the plaquette is related by Bange to a cameo in Berlin. A fifteenth-century onyx cameo in Naples seems to depend from the same model as the plaquette.

*Collection:* Probably His de La Salle (sale London, 22 November 1880, No. 248).

*Literature:* Molinier, No. 17 (as Italian, fifteenth century); Bange, No. 126 (as after the antique, sixteenth century); Ricci, ii, p. 33, No. 32 (as Florentine, fifteenth century); Cott, p. 142 (as Florentine, fifteenth century); Furtwängler, *Beschreibung der geschnittenen Steine im Berliner Antiquarium*, B. 1896 (for Berlin gem); Kris, i, No. 33 (for Naples cameo).

## 254 : Figure 45

AESCULAPIUS. Oval. Light brown patina. H. 5.7 cm., W. 3.7 cm. A.310.33B

The plaquette, which has a raised rim, shows a male nude standing in profile to the left. He extends his right hand to an altar, above which is seen the head of a bull. A serpent is twined round a long staff in his left hand.

Regarded by Ricci as an impression from an intaglio, the plaquette is classified by Molinier with works after the antique and is described by Bange as 'im Charakter einer antiken Gemme'. No related antique gem has been identified.

*Literature:* Molinier, No. 19 (as Italian, fifteenth century); Bange, No. 111 (as sixteenth century); Ricci, ii, p. 34, No. 33 (as Florentine, fifteenth century); Cott, p. 142 (as Florentine, fifteenth century).

## 255 : Figure 46

A CENTAUR. Oval. Medium brown patina. H. 4.9 cm., W. 4.1 cm. A.311.34B

The Centaur is seen in profile to the right. He holds a basket on his shoulder, and has a thyrsus in his left hand. His shoulders are covered by a lion skin. Raised base line. The exergue is void. Hole at top.

Cast from an antique onyx cameo in Naples, which bears the name of Lorenzo de' Medici. The gem is described in an inventory of the Medici collection and formed the basis of a marble roundel in the courtyard of the Palazzo Medici-Riccardi. The plaquette seems to have been cast in considerable numbers, and exists in many collections.

*Literature:* Molinier, No. 20; Bange, No. 110; Planiscig, *Est. K.*, No. 267; Ricci, ii, p. 34, No. 34 (as Florentine, fifteenth century); Cott, p. 142 (as Florentine, fifteenth century); Kris, i, No. 23 (for cameo).

## 256 : Figure 44

DIOMEDE AND THE PALLADIUM. Oval. Medium brown patina. H. 3.8 cm., W. 3.3 cm. A.313.36B

The plaquette, which is concave, shows the naked figure of Diomedes in profile to the right seated on an altar adorned with a garland. His left arm is covered with a twist of drapery, and in his hand he holds the Palladium. He has a short sword in his right hand. The exergue is void. Flaw at base.

The plaquette depends from a famous antique chalcedony intaglio in Naples, signed by Polykleitos, which, in the fifteenth century, belonged successively to Niccolò Niccoli, Cardinal Lodovico Scarampi, Pope Paul II and Lorenzo de' Medici. Other gems with the same figure exist in Florence and in the Bibliothèque Nationale, Paris. One of these intaglios formed the basis of a marble roundel in the courtyard of the Palazzo Medici-Riccardi, formerly ascribed to Donatello.

*Literature:* Molinier, No. 30 (as after the antique); Bange, No. 144 (as after the antique); Planiscig, *Est. K.*, No. 252; Ricci, p. 36, No. 36 (as Florentine, fifteenth century); Cott, p. 143; Gori, *Museum Florentinum*, ii, pl. 28, fig. 2.3; Furtwängler, pl. xlix, 1, 2, pl. 1, 10, 12; Kris, i, No. 5.

## 257 : Figure 47

DIOMEDE AND THE PALLADIUM. Oval. Dark brown patina. H. 5.1 cm., W. 4.1 cm. A.314.37B

The plaquette, which has a beaded rim, is a larger variant of No. 256 (q.v.).

Like the preceding plaquette, the present relief exists in a number of collections, and is a free variant, not a cast. The



garland and drapery are modelled in deeper relief than in No. 256.

*Literature:* Molinier, No. 31; Bange, Nos. 141, 142; Ricci, ii, p. 37, No. 37; Cott, p. 143; for gem see preceding bibliography.

### 258 : Figure 43

ULYSSES, DIOMEDE AND THE PALLADIUM. Oval. Dark brown patina. H. 2.5 cm., W. 3.4 cm. A.315.38B

The plaquette shows Diomede (left) seated as in the two preceding plaquettes. To the right is a male nude in left profile. Behind him is the wall of a building, and between the figures is a statue on a column. On the altar on which Diomede is seated is an indistinct inscription in Greek: ΦΗΛΙΞ ΕΡΟΙΕΙ. At the top remains of a suspension loop.

The full inscription is more clearly legible on an example in Berlin. As noted by Molinier, an antique cameo in the Bibliothèque Nationale (Babelon, No. 151) shows the Rape of the Palladium with the additional figure of Ulysses and corresponds in scheme with the present plaquette. A sardonyx cameo of the subject, apparently of Renaissance origin, was in the Medici collection. The classical prototype is identified by Ricci with a gem formerly in the collections of Lord Arundel and the Duke of Marlborough. The plaquette occurs less frequently than the two preceding reliefs.

*Literature:* Molinier, No. 32; Bange, No. 145; Planiscig, *Est. K.*, No. 254; Ricci, ii, p. 37, No. 38; Cott, p. 143; Furtwängler, pl. xlix, No. 4; I, No. 11 (for gems); Chabouillet, *Catalogue général des camées ... de la Bibliothèque Nationale*, No. 102; Gori, *Museum Florentinum*, pl. 28, No. 1.

### 259 : Figure 49

MINERVA. Oval. Light brown patina. H. 4 cm., W. 3.1 cm. A.316.39B

The bust of Minerva is shown to the right in profile wearing a helmet and cuirass. The crest is in the form of a dolphin, and on the surface of the helmet is a triton blowing a conch. Hole at top.

The plaquette is related by Molinier to a Renaissance gem in the Bibliothèque Nationale (No. 2315). Bange connects it with a gem engraved in reverse by Marcantonio Raimondi as a head of Alexander the Great. A similar head occurs in a border in MS. Lat. 8834 in the Bibliothèque Nationale, and it is inferred by Ricci that the source of the plaquette was a cognate cameo in the Medici collection. The plaquette seems to date from the sixteenth, not the fifteenth century.

*Literature:* Molinier, No. 43; Bange, No. 62 (as sixteenth century); Ricci, ii, p. 38, No. 39 (as Florentine, fifteenth

century); Cott, p. 143 (as Florentine, fifteenth century); Gori, *Museum Florentinum*, i, pl. 60, No. 10.

### 260 : Figure 38

TIMETER OVERCOME BY TURNUS. Oval. Medium brown patina. H. 3.9 cm., W. 5.3 cm. A.317.40B

The plaquette shows a naked warrior (right) grasping the hair of a naked horseman galloping to the left. On the ground (left) is a shield. Holes at top and bottom.

The relief is correctly identified by Maclagan as a cast from a cameo (probably antique) formerly in the collection of Sir William Hamilton at Naples. Bange assumes a connection with a classical Battle of the Amazons, and relates the plaquette to engravings by Battista Franco (B.83), Enea Vico (B.117) and Claudio Ducheti. The scheme recurs on the reverse of a sixteenth-century medal of Cecco d'Ascoli. The subject is plausibly explained by Bange as Timeter overcome by Turnus.

*Literature:* Migeon, in *Les Arts*, No. 80, August 1908, p. 22 (as after the antique); Molinier, No. 35; Bange, No. 159 (as fifteenth century after the antique); Maclagan, p. 15 (as after the antique); Ricci, ii, pp. 38-9, No. 40 (as Florentine, fifteenth century); Cott, p. 143 (as Florentine, fifteenth century).

### 261 : Figure 53

ALEXANDER THE GREAT. Oval. Light brown patina. H. 5.6 cm., W. 4.6 cm. A.318.41B

The bust of Alexander, fully armed, is shown in profile to the right. On his helmet is a contest between a centaur and a lapith. To the right is the inscription: ALISANDRO. Hole at top.

As noted by Molinier, the plaquette reproduces the bust of Minerva on No. 259; there are differences in the decoration of the helmet and in the hair. The relief is dated by Bange and Ricci to the beginning of the sixteenth century.

*Literature:* Molinier, No. 49; Bange, No. 163; Ricci, ii, p. 39, No. 41 (as Florentine); Cott, p. 143 (as Florentine, fifteenth century).

### 262 : Figure 54

SCIPIO AFRICANUS. Oval. Dark brown patina. H. 7.5 cm., W. 5.9 cm. A.319.42B

The bust of a beardless youth in full armour is seen in profile to the right. The helmet is embossed with a gryphon, and on a brooch on the left shoulder is represented Hercules and the Nemean Lion. To the right is the inscription: SCIP AF. Holes at top and bottom.

The relief exists in two forms, with and without the inscription on the right. MacLagan infers that it is 'probably imitated from a cameo of Minerva based on the type of the Parthenon figure'. The dates assigned to the plaquette vary from the fifteenth century (Molinier) to ca. 1500 (Ricci) and the early sixteenth century (Middeldorf). The latest dating is the most plausible.

*Collection:* Piot (sale Paris, 21-24 May 1890, No. 66).  
*Literature:* Molinier, No. 53; Bange, No. 70; Planiscig, *Est. K.*, No. 255; MacLagan, p. 14; Ricci, ii, p. 40, No. 42; Middeldorf, *Morgenroth*, No. 332; Cott, p. 155 (as Italian, early sixteenth century).

### 263 : Figure 57

MARS AND DIANA (?). Irregular oval. Dark brown patina. H. 4.9 cm., W. 6.4 cm. A.320.43B

On the left is a male bust in profile to the right related to that on No. 262. Opposite is a female bust in profile to the left related to that on No. 264. Hole at top.

The relief seems to depend from the same classical models as Nos. 262 and 264, but is earlier in date. The helmet and type of the male figure differ slightly from those of the Scipio, and this bust is variously identified as a Warrior (Molinier), Scipio Africanus (Ricci) and Mars (Bange). The figure on the right is variously described as Dido (Ricci) and Diana (Molinier, Bange). Ricci corrects a statement of Molinier and Bange that a version of the plaquette in the His de La Salle sale (London, 1880, No. 303) bore the names of Scipio and Dido. The plaquette seems to date from the last quarter of the fifteenth century.

*Literature:* Molinier, No. 46; Migcon, in *Les Arts*, No. 80, August 1908, p. 22; Bange, No. 295 (as Donatello); Ricci, ii, pp. 40-1, No. 43 (as Florentine, fifteenth century); Cott, p. 143 (as Florentine, fifteenth century).

### 264 : Figure 51

DIANA (?). Oval. Dark brown patina. H. 4.9 cm., W. 3.4 cm. A.321.44B

The plaquette, which is oval, shows a female figure in profile to the left. She wears a diadem in her hair, and the top of bow and quiver appear above her left shoulder. Hole at top.

As noted by Ricci, the relief is known in two variants, one of which has a blank exergue. The subject is sometimes described as Dido. Molinier, Bange and Ricci list the plaquette with derivatives from the antique, and Middeldorf regards it as a free version of a classical prototype. The source has not been identified. There is no basis for the supposition of Ricci that the relief was produced in the workshop of Donatello. Middeldorf comments that 'the

bizarre arrangement of the drapery and the cutting off of the arm recall Ruspagliari and Bombarda and their school'. It is, however, likely that the plaquette was made about 1500 and not in the middle of the sixteenth century.

*Literature:* Molinier, No. 44; Bange, No. 65; Planiscig, *Est. K.*, No. 260; Ricci, ii, p. 41, No. 44 (as Florentine, fifteenth century); Middeldorf, *Morgenroth*, No. 331; Cott, p. 143 (as Florentine, fifteenth century).

### 265 : Figure 59

ABUNDANCE. Oval. Light brown patina. H. 5.1 cm., W. 4 cm. A.322.45B

In the concave central section is a female figure in half-length with head turned three-quarters to the right. She holds a cornucopia in her left hand. The figured area is framed in a double concentric border, the inner border with filigree decoration and the sloping outer border with the inscription: .HOC.OPVS.E.FRUGES.EFVND.COPIA.CORNV. At the foot the arms of a Cardinal with a lion rampant (see below). Ring for suspension at the top.

The arms at the base are those of Barbo (Azure a lion rampant or debruised by a hand argent), and as observed by MacLagan relate either to Pope Paul II as Cardinal prior to his election to the papacy (1464) or to his nephew Marco Barbo, who was appointed Cardinal in 1467. The figured area reproduces an amethyst intaglio formerly in the collection of Pope Paul II and now in the Cabinet des Médailles, Paris (No. 2080). Molinier and Bange look on the surviving versions as impressions from a mould made from a seal. Ricci assumes without good reason that the intaglio was later in Medici possession, and that the plaquette is therefore Florentine.

*Literature:* Molinier, No. 672; Bange, No. 116 (as sixteenth century); MacLagan, p. 15 (as after the antique); Ricci, ii, pp. 41-2, No. 45 (as Florentine, fifteenth century); Cott, p. 143 (as Florentine, fifteenth century); Furtwängler, pl. xli, No. 36 (for gem).

### 266 : Figure 56

BUST OF A YOUTH. Circular. Yellowish brown patina. Diameter 4 cm. A.323.46B

The plaquette, which has a treble moulded rim, shows a youthful male figure in profile to the right. He wears a mantle. Holes at top and bottom.

The relief occurs both in a circular and in an oval form. Its source is identified by Molinier as an antique cameo which is reproduced in MS. Lat. 8834 of the Bibliothèque Nationale, Paris. A closely similar intaglio in Copenhagen, probably antique, is cited by Bange. The subject is described by Bange as a youth and by Ricci as Antinous (?).

*Literature:* Molinier, No. 61; Bange, No. 212 (as fifteenth-sixteenth century); Ricci, ii, p. 42, No. 46 (as Florentine, fifteenth century); Cott, p. 143 (as Florentine, fifteenth century); *Dactylotrocha Danica*, No. 147 (for Copenhagen intaglio).

## 267 : Figure 61

CICERO. Irregular oval. Lead. H. 4.2 cm., W. 3.5 cm.  
A.325.48B

The head of Cicero is shown in profile to the right. On a flat raised rim is the inscription: M.TVLLIVS.C.P.P.P.

The second word of the inscription was at first read by Molinier as IVLLIVS, and the plaquette was therefore described by him as showing Julius Caesar. In an amendment, based on a sharper version in the Bardini collection, the correct description is substituted. The plaquette is dated by Bange about 1500, and is assumed by him to derive from a cameo. Two Renaissance intaglios with busts of Cicero are noted by Ricci.

*Literature:* Molinier, No. 54, and ii, p. 207; Bange, No. 169; Ricci, ii, p. 43, No. 48 (as Florentine, fifteenth century); Cott, p. 143 (as Florentine, fifteenth century).

## 268 : Figure 60

HIPPOLYTA. Circular. Light brown patina. Diameter 2.3 cm.  
A.326.49B

The plaquette, which has a plain raised fillet, shows a half-length figure of an Amazon in profile to the right. To left and right of the figure is the inscription ΠΟΛΥΤΗ. Hole at top.

The relief, which is unique and was unknown to Molinier, is classified by Ricci as Florentine, fifteenth century, with the rider that it 'shows analogy with the works of Valerio Belli and might possibly be ascribed to that artist'. It is not related to any known classical model, but may depend from a Renaissance intaglio.

*Literature:* Ricci, ii, p. 44, No. 49 (as Florentine, fifteenth century); Cott, p. 143 (as Florentine, fifteenth century).

## 269 : Figure 50

AUGUSTUS. Irregular oval. Dark brown patina. H. 4.6 cm., W. 3.1 cm.  
A.328.51B

The head of the young Augustus is seen in profile to the right.

Ricci infers from the irregular edge of the plaquette that it derives from an antique gem. This is identified by Bange with a carving in Naples, which appears in turn to be identical with a gem engraved by Gori as in the Medici collection.

*Literature:* Bange, No. 181 (as after the antique); Ricci, ii, pp. 44-5, No. 51 (as Florentine, fifteenth century); Cott, p. 143 (as Florentine, fifteenth century); Gori, *Museum Florentinum*, i, pl. 1, fig. 12.

## 270 : Figure 58

JULIUS CAESAR. Circular. Light brown patina. Diameter 4.1 cm.  
A.329.52B

A laureated bust of Julius Caesar is shown in profile to the right. Behind him is a lituus. Above to the right is a star, with the inscription: DIVI.IVLI.

Ricci relates the plaquette to two intaglios showing the undraped bust of Caesar with the star and lituus in the Medici collection and to an oval sixteenth-century sardonyx intaglio in the Cabinet des Médailles, Paris (Babelon, No. 684). A bookbinder's stamp corresponding to the plaquette is in the British Museum, and is regarded by Hill as the source of the plaquettes. The plaquette is dated by Middeldorf to the early sixteenth century.

*Literature:* Molinier, No. 55; Bange, No. 170 (as ca. 1500); Planiscig, *Est. K.*, No. 303; Hill, in *B.M.*, xx, 1912, p. 201; Ricci, ii, p. 45, No. 52 (as Florentine, fifteenth century); Cott, p. 143 (as Florentine, fifteenth century); Middeldorf, *Morgenroth*, No. 329.

## 271 : Figure 52

A ROMAN EMPEROR. Oval. Medium brown patina. H. 4.4 cm., W. 3.5 cm.  
A.330.53B

The bust of a youthful laureated Emperor is shown in profile to the left. Hole at top.

An example of the plaquette is in Berlin along with a related but somewhat earlier version of the same head. Ricci associates the portrait with the Emperor Hadrian.

*Literature:* Bange, No. 203 (as sixteenth century); Ricci, ii, p. 45, No. 53 (as Florentine, fifteenth century); Cott, p. 143 (as Florentine, fifteenth century).

## 272 : Figure 55

POMPEY. Oval. Dark brown patina. H. 6.1 cm., W. 4.1 cm.  
A.331.54B

The bust of a bearded and draped male figure is seen in profile to the left. On the head is a laurel wreath. The exergue is void. On the reverse is the incised inscription: FA/BRICIO.

After the antique. A version of the plaquette in Berlin, with a narrow rim-fillet and without the base line, is inscribed POMPHEO. This is regarded by Ricci as a later cast. The subject of the plaquette must none the less, on the basis



of this evidence, be accepted as Pompey (Bange) and not Jupiter (Ricci). The inscription on the back of the present plaquette is explained by Ricci as the name of an early owner.

*Literature:* Bange, No. 176; Ricci, ii, p. 46, No. 54 (as Florentine, fifteenth century); Cott, p. 143 (as Florentine, fifteenth century).

### 273 : Figure 40

HERCULES AND THE NEMEAN LION. Oval. Medium brown patina. H. 4.3 cm., W. 4.9 cm. A.694.416B

On a concave ground with a wide flat rim above a raised base-line the body of the Nemean lion is held up by one foot by Hercules (right), who has his club in his left hand. To the left is a naked youth. In the exergue is the inscription: ΑΠΟΛΛΩΝΙΔΕΥ

As noted by Bell, the plaquette is an impression from No. 354 of the Poniatowski gems, a collection of pseudo-antiques described by Reinach. It is correctly classified by Ricci as Italian, eighteenth century.

*Literature:* Reinach, *Recueil de pierres gravées*, Paris, 1895, pp. 150-5; Ricci, pp. 272-3, No. 416; Cott, p. 158.

## ROMAN: MIDDLE OF THE FIFTEENTH CENTURY

### 274 : Figure 28

THE FLAGELLATION. Pax with silhouetted contour. Bronze parcel-gilt. H. 15.2 cm., W. 8.5 cm. A.582.304B

Christ, tied to a fluted column in the centre, is flayed by two bearded men. In the upper corners are two angels in half-length. The flat background of the scene is roughened in preparation for enamelling. At the sides the relief is framed with sections of pilasters, and above is a triangular pediment. At the back are marks indicating the presence of a handle or stand, and under the foot is the stamped inscription DE.ZANTA.PRAZEDE.VIRZINE.

The pax is regarded as North Italian, about 1500, by Ricci, who comments that 'the inscription gives the name of the chapel in which (it) was preserved'. As noted by Middeldorf (private communication), the reference is to the presence in Santa Prassede in Rome of a column brought from Jerusalem in the thirteenth century, which was thought to be that at which the Flagellation of Christ took place. A second version of the pax, complete with handle and with traces of blue enamelling, was on the Florentine art market in 1960. In view of the inscription the pax is likely to have been made in Rome. Its style is consistent with a

dating in the middle of the fifteenth century, and with an origin in the circle or workshop of Filarete.

*Literature:* Ricci, ii, p. 213, No. 304; Cott, p. 148.

## ROMAN: SECOND HALF OF THE FIFTEENTH CENTURY

### 275 : Figure 30

VIRGIN AND CHILD ENTHRONED. Irregular oval with silhouetted contour. Dark brown patina. H. 8.7 cm., W. 5.1 cm. A.514.236B

The plaquette, which has a high moulded base, shows the Virgin seated in a shell niche flanked with fluted pilasters and surmounted by a lunette. With hands clasped in prayer, she looks down at the sleeping Child, who lies with his head on her left thigh. At each side are garlands hanging from the cornice and terminating in a raised rim.

The plaquette, is recorded only in a small number of versions, and is regarded by Molinier and Ricci as Paduan. An example in Berlin is related by Bange to the work of Enzola. Bange notes that the central group is identical with that on a seal of Santa Maria in Portici in Rome of 1482.

*Literature:* Molinier, No. 378 (as Paduan); Bange, No. 606 (as style of Enzola); Ricci, ii, p. 176, No. 236 (as Paduan); Cott, p. 145 (as Paduan).

### 276 : Figure 33

THE REDEEMER. Gilt bronze applique with silhouetted contour. H. 20 cm. A.725.447B

The suffering Christ is turned three-quarters to the left; his right hand is extended and in his left he holds a cross. From his side a stream of blood pours down into a chalice on the left. Hole in right hand.

As established by Middeldorf, the applique reproduces a figure of the suffering Christ which appears on the doors of tabernacles at Ferentino (datable between 1499 and 1510) and Rocca di Papa (1517) and in the Quattro Santi Coronati, Rome. The iconography of these reliefs depends from a somewhat earlier Tuscan tradition, of which the most important surviving product is a copper gilt tabernacle door in the Badia in Florence (1439). The present applique also presents analogies to the figure of the suffering Christ in the enamelled pax by Filarete in Vienna.

*Literature:* Ricci, ii, p. 294, No. 447 (as German, sixteenth century); Cott, p. 160 (as German, sixteenth century); Middeldorf, in *Scritti di storia dell' arte in onore di Mario Salmi*, ii, Rome, 1962, pp. 273-89.

## 277 : Figure 31

HEAD OF CHRIST. Rectangular. Medium brown patina. H. 10 cm., W. 6.8 cm. A.559.281B

The plaquette, which has a moulded and beaded rim and a pierced loop for suspension at the top, shows the bust of Christ in profile to the left. Behind the head is a cruciform halo, and to the left and right are the letters I.N and R.I. Above is (left) the sun and (right) the moon with, in the centre, the Holy Ghost.

This frequently encountered relief was long supposed to derive from a Byzantine cameo formerly in the treasury of St. Peter's, Rome, and is so described by Bode and Bange. The conjectural nature of this hypothesis is exposed by Hill, who traces the development of a fifteenth-century profile head of Christ from a medal by Matteo de' Pasti, through a repoussé silver medallion in the Victoria and Albert Museum, inscribed VIVA.DEL.FACIES.ET.SALVATORIS.IMAGO., to the present type. A number of related medals of Christ are also known. The inscriptions on certain of these leave no doubt that the head was regarded as an authentic likeness of Christ. The plaquette is classified by Ricci, following Molinier, as North Italian, but there is nothing specifically North Italian in the handling, and it is probable that the medals as well as the plaquettes were cast in Rome.

*Literature:* Ricci, ii, p. 203, No. 281; Cott, p. 147; Hill, *The Medallion Portraits of Christ*, Oxford, 1920, pp. 13-14, 16, 33-4.

## 278 : Figure 32

THE TRIUMPH OF CUPID. Rectangular. Very dark brown patina. H. 10.5 cm., W. 11.7 cm. A.296.19B

On a chariot drawn to the right by four prancing horses stands Cupid, balanced on his right foot with a bow in his raised left hand. Across the foreground runs a line of figures which include (right) a group of soldiers and (right of centre) an almost naked woman with a child. On the far side of the chariot is a second line of figures, one of whom carries a branch of laurel. Two holes at top.

The plaquette, of which no other version is known, is tentatively given by Migeon to Filarete and is regarded by Ricci as Florentine. There is no close analogy for it in Florence, and though the attribution to Filarete is rightly rejected by Ricci, the possibility of a Roman origin must be seriously reckoned with. The composition reveals the influence of the Trajan Column.

*Collection:* Baron de Théis (sale Paris, 6 May 1874, p. 122, No. 825).

*Literature:* Migeon, in *Les Arts*, No. 80, August 1908, p. 16, No. 1 (as attributed to Filarete); Ricci, ii, p. 26, No. 19 (as Florentine, fifteenth century); Cott, p. 142 (as Florentine, fifteenth century).

## FLORENTINE: FIRST HALF OF THE FIFTEENTH CENTURY

## 279 : Figure 8

VIRGIN AND CHILD WITH TWO ANGELS. Rectangular. Gilt bronze (gilding much abraded). H. 16.9 cm., W. 10.9 cm. A.283.6B

In the centre, on a narrow platform, stands the Virgin with the Child on her left arm. She gazes at the Child, who looks outwards in full face. At the sides are two standing angels in right and left profile with crossed arms. The background is framed by a moulding, the upper edge of which is broken to the left of centre by a cherub with outstretched wings. Hole at top and notch at bottom. On the reverse are incised the numbers seven and four.

The plaquette, which is an unusually heavy casting, exists in an inferior second version in the Museo Nazionale, Florence. An attribution to Donatello proposed by Molinier and endorsed by Ricci is without foundation. The figure style is loosely related to that of Michelozzo, and the drapery forms seem to reflect the influence of the bronze doors of Donatello in the Old Sacristy of San Lorenzo (before 1443).

*Literature:* Molinier, No. 63 (as Donatello); Migeon, in *Les Arts*, No. 80, August 1908, p. 15 (as Donatello); Ricci, ii, p. 8, No. 6 (as Donatello); Cott, p. 141 (as attributed to Donatello); Landais, p. 37 (compares angels with those in the *Vecchietta Resurrection* in the Frick Collection).

## 280 : Figure 12

CHRIST HEALING A MAN POSSESSED OF THE DEVIL. Rectangular. Medium brown patina. H. 5.8 cm., W. 9.3 cm. A.334.57B

The scene, which is depicted in extremely low relief, takes place in a square backed by a church or temple with three doorways. Above are two saucer domes with lanterns and a central window. Receding buildings are represented at either side. The figure of Christ is silhouetted against the central doorway. On the ground before him to the left is the figure of a sick man supported by a kneeling woman. The Apostles and other figures fill the remainder of the scene. Hole at top.

The relief exists in a second version in silver in the Louvre, published by Migeon in 1905 as a work of Caradosso. Prior to the publication of this version, the present plaque was ascribed by Molinier and Müntz to Pietro da Milano. This attribution is maintained by Ricci, and rests on analogies with the reverse of a medal of René of Anjou and his wife, Jeanne de Laval, dated 1462 and signed by Pietro da Milano, which shows a building with six pilasters, three doorways, a frieze and cornice, a central window with a triangular pediment and two saucer domes, corresponding with the building at the rear of the plaque. It is to be inferred that the medal depends from the plaque, and not the plaque from the medal, since the building is shown on the circular field with a superstructure in the form of a tower, which is incompatible with the Brunelleschian forms of the façade. The figures on the medal are stylistically unrelated to those on the plaque, and preclude the possibility that both are by a single hand. The composition of the plaque is throughout reminiscent of Masaccio, and the only parallel for its iconography occurs in a painting from the circle of Masaccio in the Johnson Collection at Philadelphia. Vasari records the existence in the house of Ridolfo del Ghirlandajo of a painting by Masaccio 'nella quale, oltre il Cristo che libera lo indemoniato, sono casamenti bellissimi in prospettiva', and it has been suggested by Longhi that the scheme of this lost painting is preserved in the plaque. In a later analysis Longhi ascribes the plaque to Brunelleschi. Both hypotheses are contested by Salmi, who relates the doorways in the plaque to Donatello's doorways in the Old Sacristy of San Lorenzo (before 1443) and ascribes the design to an anonymous Florentine artist of the middle of the fifteenth century. There is, however, no other work of applied art in which the direct influence of Masaccio and Brunelleschi is so manifest. The silver plaque retains its original frame with enamelled figures of the Doctors of the Church, and its surface was apparently intended for enamelling. The controlling orthogonal of the space structure are more clearly legible in the silver version than in the bronze plaque, and the definition of the forms is more precise. It is likely that the present plaque is a contemporary cast made from the Louvre relief.

*Literature:* Müntz, in *Gazette des Beaux-Arts*, 2<sup>e</sup> sér., xxvii, 1883, p. 493 (as Pietro da Milano); Molinier, No. 98 (as Pietro da Milano); Migeon, in *Monuments Piot*, xii, 1905, pp. 234-6 (as Caradosso); Migeon, in *Les Arts*, 1, February 1906, p. 10 (as Caradosso); Longhi, *Piero della Francesca*, English ed., 1930, p. 72 (as after Masaccio); Ricci, ii, p. 49, No. 57 (as Pietro da Milano); Longhi, in *Critica d'Arte*, v, 1941, pp. 161-2 (as Brunelleschi); Salmi, *Masaccio*, 2nd ed., 1947, pp. 226-7 (attribution to Brunelleschi rejected in favour of an unconvincing comparison with the work of Castagno); Cott, p. 143 (as Pietro da Milano).

## FLORENTINE: SECOND HALF OF THE FIFTEENTH CENTURY

### 281 : Figure 25

VIRGIN AND CHILD WITH TWO ANGELS. Gilt bronze (flesh areas of Virgin and Child and two angels not gilded). H. 19.5 cm., W. 10.6 cm. A.546.268B

The relief of the half-length Virgin and Child is mounted on a background with an engraved curtain as the central feature of a pax. At either side, before a fluted pilaster, stands a naked winged angel with hands clasped in prayer. In a heavy triangular pediment above is a half-length figure of God the Father in benediction supported by two angels. The central group, the two standing angels and the relief above are cast separately. On the copper plate behind is an attachment for a foot or stand.

Versions of the complete pax exist in the Louvre and in Berlin. Examples of the central relief alone are found in a number of collections, and the two angels (see No. 282) also occur separately. Though regarded by Molinier and Ricci as Venetian, the central relief, and by implication the entire pax, is generally looked upon as Florentine, and is associated by Bode, Bange and MacLagan with the work of Michelozzo. The type of the Child in particular is related to that of the Child in the lunette by Michelozzo on the façade of S. Agostino at Montepulciano. A version in the Morgenroth collection is rightly related by Middeldorf to a stucco in the Bardini collection, Florence, which was accepted by Marquand as a putative copy of a lost Madonna by Luca della Robbia. It is likely that the Virgin and Child depends from a lost prototype in marble or enamelled terracotta produced in the circle of one or other of these artists. There is no case for regarding the pax as Venetian.

*Literature:* Molinier, No. 268 (as Venetian); Bode, No. 640 (as Michelozzo); Bange, Nos. 301, 302, 303 (as Michelozzo); MacLagan, p. 18 (as Michelozzo); Ricci, ii, p. 194, No. 268 (as Venetian); Cott, p. 146 (as Venetian); Middeldorf, *Morgenroth*, No. 300 (as Florentine, second half of the fifteenth century); Marquand, *Luca della Robbia*, Princeton, 1914, No. 96, fig. 163 (for Bardini relief).

### 282 : Figure 26

STANDING ANGEL. Silhouetted. Medium brown patina (wings, hair and halo gilt). H. 6 cm. A.547.269B

A naked child angel shown with hands clasped in prayer turned to the right. On the reverse two knobs for attachment.

A similar relief occurs on No. 281 (q.v.).

*Literature:* Ricci, ii, p. 194, No. 269; Cott, p. 146.



## 283 : Figure 27

VIRGIN AND CHILD. Pax with silhouetted contour. Gilt bronze. H. 10.5 cm., W. 6.3 cm. A.599.321B

The Virgin is shown seated against the shell niche of an ornate throne supported at the sides by pillars in the form of candelabra. The wall behind her is covered in drapery. The Child, with right hand raised in benediction, is seated on her lap. At the back a handle.

The pax, which is encountered with some frequency, is classified by Molinier as anonymous Italian of the end of the fifteenth century, and is related by Bode, followed by Bange, to the style of Benedetto da Majano. Bode regards the framing as evidence of a North Italian origin. The source of the design is a Florentine engraving of ca. 1480-90, and there is no reason to doubt that the pax originates in Florence.

*Literature:* Molinier, No. 546; Bode, No. 650; Bange, No. 327; Ricci, ii, p. 223, No. 321 (as North Italian, early sixteenth century); Cott, p. 155; Hind, *E.I.E.*, pl. 206 (for engraved source).

## 284 : Figure 24

SAINT SEBASTIAN. Bronze applique (traces of gilding on hair and loin-cloth and silvering on body). H. 16.2 cm. A.175.13C

The Saint, naked save for a loin-cloth, is shown against a tree-trunk, with hands tied behind his back. Arrow wounds on the chest, abdomen and right thigh. Beneath is a bracket or plinth terminating in a ball. Holes for fixing in tree-trunk above head and between legs.

The applique (of which no other version is recorded) is regarded by Ricci as Paduan, early sixteenth century, and by Middeldorf (private communication) as Florentine, ca. 1460. There is nothing in the modelling of the body or loin-cloth that would in itself suggest a Paduan origin, and the relief is likely to have been produced in Florence in the last quarter of the fifteenth century.

*Literature:* Ricci, i, p. 24, No. 13; Cott, p. 138 (as Paduan, early sixteenth century).

## 285 : Figure 22

NOAH ENTERING THE ARK. Oval. Yellowish gold patina. H. 4.3 cm., W. 5.5 cm. A.300.23B

The plaquette, which has a bevelled edge, shows Noah (left) beside the Ark in converse with an angel. Round the ark are the animals and on the right is Noah's family. At top remains of a suspension loop with two holes.

Cast from an onyx cameo in the British Museum, which is inscribed on the open doors of the ark with name of

Lorenzo de' Medici (LAVR.MED.). The cameo is mentioned in the inventory of Piero de' Medici (1464). Molinier states incorrectly that the inscription LAVR.MED. appears on the plaquette, another version of which is in Berlin. The cameo was regarded by Molinier as late antique, but appears to date (Müntz, Dalton, Kris) from the middle of the fifteenth century.

*Literature:* Molinier, No. 1 (as Italian, fifteenth century); Bange, No. 55 (as after the antique); Ricci, ii, p. 28, No. 23 (as Florentine, fifteenth century); Müntz, *Les Collections des Médicis au XV<sup>e</sup> siècle*, Paris, 1888, p. 39 (as Florentine, fifteenth century); Cott, p. 142 (as Florentine, fifteenth century); Dalton, 1915, pp. 4-5, No. 18; Kris, i, p. 153, No. 34 (for cameo).

## 286 : Figure 23

DAVID AND JUDITH. Rectangular with protruding volutes at top and bottom. Medium brown patina. H. 4.8 cm., W. 3 cm. A.573.295B

The plaquette shows (left) David as a youthful male nude, wearing sandals and a helmet, and (right) Judith holding a sword in her right hand and the head of Holofernes in her left. Between the figures is a distant tree. Moulded rim. Hole in centre.

Other versions of the plaquette are in Berlin (gilt bronze) and in the Musée de Cluny, Paris. The male figure is identified by Molinier, Bode, Bange and Ricci as Mercury, but is apparently a David type inspired by the bronze David of Donatello. The plaquette is classified by Molinier and Ricci as North Italian about 1500, and is regarded by Bode, followed by Bange, as an early work of Moderno. The conjunction of David and Judith, however, suggests that the plaquette is likely to be Florentine. Middeldorf (private communication) stresses the connection of the Judith with drawings by Botticelli and Antonio da Sangallo.

*Literature:* Molinier, No. 496 (as North Italian, end of the fifteenth or beginning of the sixteenth century); Bode, in *Antliche Berichte*, xxxvii, 1915-16, c. 258 (as Moderno); Bange, No. 499 (as Moderno); Ricci, ii, p. 210, No. 295 (as North Italian, about 1500); Cott, p. 147.

## 287 : Figure 21

CHILD'S HEAD IN A WREATH. Circular. Repoussé copper with extensive traces of gilding. Diameter 20.8 cm. A.212.53C

The child's head is shown frontally with parted lips framed in a wreath of foliage, which is tied at the sides with ribbons and terminates at the top and bottom in a flower.

The head was evidently made as an applique for use on an altar or some secular complex. The mouth is not bored,

and the suggestion of Ricci that, like a head of a child in the Louvre (for which see Migeon, No. 39, pp. 53-4), it formed part of an automatic bellows apparatus is untenable. Though assigned by Ricci to the seventeenth century, the head appears to date from the middle or second half of the fifteenth century, and is possibly Florentine.

*Literature:* Ricci, i, p. 60, No. 53; Cott, p. 140 (both as Italian, seventeenth century).

## FLORENTINE: EARLY SIXTEENTH CENTURY

### 288 : Figure 338

THE HOLY FAMILY. Irregular rounded base with silhouetted upper section. Dark brown patina. H. 8.9 cm., W. 8.2 cm. A.555.277B

The Virgin, turned to the left, holds the Child on her right arm. On the left St. Joseph, turned three-quarters to the right, supports the right arm of the Child.

In its complete form (of which examples are in Berlin, the Victoria and Albert Museum and elsewhere) the plaquette has a flat ground and a circular moulded rim with the inscription PVE R. NATVS. EST. NOBIS. Regarded by Molinier as North Italian, early sixteenth century, it is classified by Bode and Bange as the work of a Florentine artist influenced by Lorenzo di Credi. A statement of Ricci that 'several commentators have suggested as the author of this composition Lorenzo di Credi' is incorrect. The plaquette seems to date from the first quarter of the sixteenth century. Bange notes the presence of a version of the scheme in cartapasta in the Schnütgen Museum, Cologne.

*Literature:* Molinier, No. 456; Bode, No. 658; Bange, No. 336; Ricci, ii, p. 200-1, No. 277; Cott, p. 147; MacLagan, p. 20 (as Florentine, early sixteenth century); Middeldorf, *Morgenroth*, Nos. 303, 304 (as Florentine, ca. 1500).

## FLORENTINE: MIDDLE OF THE SIXTEENTH CENTURY

### 289 : Figure 335

THE TOILET OF VENUS. Oval. Medium brown patina. H. 5.8 cm., W. 4.3 cm. A.596.318B

The plaquette, which has a convex surface, shows a naked female figure (Venus?) seated in right profile with a child (Cupid?) at her feet holding a jar. On the left a nymph or woman naked to the waist dresses her hair, while on the

right a second woman, also in profile, shows her a rope of pearls. Beneath is a void exergue.

The relief, which is otherwise unrecorded, forms part of the same series of scenes as three plaquettes in Berlin showing the Death of Opheltes, the Farewell of a Dying Mother and Venus and Cupid. As noted by Bange, motifs in the second and third of the Berlin plaquettes derive from Attic grave-reliefs, and an antique model is likely to underlie the present scene. The meaning of the present plaquette and of two of those in Berlin is unclear. The plaquettes are given by Bange to a Meister der antiken Darstellungen, active in Padua in the following of Ricci in the early sixteenth century. The connection with Padua is tenuous, and it is possible that the reliefs are Florentine.

*Literature:* Bange, Nos. 397, 398, 399 (as above); Ricci, ii, p. 222, No. 318 (as North Italian, early sixteenth century); Cott, p. 155.

### 290 : Figure 337

PERSEUS MOUNTED ON PEGASUS. Oval. Medium brown patina. H. 3.4 cm., W. 2.7 cm. A.648.370B

Perseus is mounted on the back of Pegasus which is flying to the right. In his raised right hand he holds the Gorgon head. Plain rim-fillet. On the reverse is the same subject incuse.

The plaquette, which is unique, is given by Ricci to Valerio Belli. It was possibly executed by a Florentine artist in the circle of Domenico Poggin.

*Literature:* Ricci, ii, p. 251, No. 370; Cott, p. 156.

### 291 : Figure 336

APOLLO AND MARSYAS. Oval. Light brown patina. H. 5 cm., W. 4 cm. A.666.388B

On the right is the naked figure of Apollo turned three-quarters to the left with his right hand on a lyre. Opposite him on the left is Marsyas, seated in profile to the right, playing a flute. Bevelled edge. Holes at top and bottom (latter stopped).

The plaquette is attributed to Giovanni Bernardi by Molinier, who suggested that it might have been cast from an antique hard-stone carving. Its source is rightly identified by Kris in a Florentine mid-sixteenth-century chalcidony intaglio in the Museo Nazionale, Florence (No. 234). The composition seems to have enjoyed some popularity, and is copied in a sixteenth-century marble relief of unidentified authorship in the Louvre and in a terracotta relief formerly in the Auspitz Collection.

*Literature:* Molinier, No. 342 (as Giovanni Bernardi); Ricci, ii, p. 258, No. 388 (as Giovanni Bernardi); Cott, p. 157 (as Giovanni Bernardi); Kris, i, No. 295 (as Floren-

tine, mid-sixteenth century); Middeldorf, *Morgenroth*, No. 308 (as Florentine, first half of the sixteenth century); Vitry, *Musée du Louvre: catalogue des sculptures*, i, 1922, No. 496 (for marble relief).

### 292 : Figure 339

HERCULES AND ANTAEUS. Oval. Light brown patina. H. 4.4 cm., W. 3.4 cm. A.649.371B

Hercules, naked save for the lion skin, is shown turned in profile to the right crushing the body of Antaeus in his arms. To the right is his club. Plain raised fillet. The exergue is void. Hole at top.

The ascription to Valerio Belli is due to Molinier and is maintained by Ricci. The plaquette is assigned by Bange to the seventeenth century, and classified as a cast from a hard-stone carving reproduced in Cades' *Daktyliothek* (No. 189). As noted by Bange, the scheme reappears on the reverse of a medal of Cosimo I de' Medici ascribed to Domenico di Polo (Armand, i, p. 145, No. 5). The relief seems to date from the sixteenth century, and is perhaps Florentine.

*Literature*: Molinier, No. 291; Bange, No. 132; Ricci, ii, p. 252, No. 371; Cott, p. 156.

## FLORENTINE: EIGHTEENTH OR EARLY NINETEENTH CENTURY

### 293 : Figure 421

DANCING SATYR. Circular. Dark brown patina. Diameter 8.7 cm. A.601.323B

The plaquette, which is surrounded by a moulded rim, shows a naked faun with right foot raised on a block, holding a kroupezion. On the reverse, in an incised circle, is the inscription:

1507.

AL

The plaquette reproduces the well-known Hellenistic statue of the Satyr with Kroupezion in the Uffizi, and is unlikely to have been produced earlier than the eighteenth century, when the figure, previously in the Villa Medici in Rome, was moved to Florence. The letters AL on the reverse are unexplained, but the possibility that the plaquette was produced in 1507, as assumed by Ricci, can be ruled out.

*Literature*: Ricci, ii, p. 224, No. 323 (as Master A.L., 1507); Cott, p. 153 (as Master A.L., 1507); Mansuelli, *Galleria degli Uffizi: le sculture*, i, p. 80, No. 51 (for classical prototype).

## MARCHIGIAN: LATE FIFTEENTH CENTURY

### 294 : Figure 276

PIETÀ. Silhouetted on three sides. Medium brown patina. H. 6.5 cm., W. 4.8 cm. A.548.270B

The Virgin is shown seated frontally with the body of Christ across her knees. Behind her is the Cross, with a scroll inscribed INRI, and at the sides, attached to the arms of the Cross, are the spear and the sponge and reed.

The relief, which exists in a number of versions, was designed as the central feature of a pax. Complete paxes in which it is incorporated exist in the Morgenroth collection, the Imbert collection and elsewhere. As noted by Middeldorf, the fact that the paxes in which the relief appears are manifestly of Italian origin disproves the attempt of Bange to classify an example of the Pietà relief with German fifteenth-century plaquettes. The relief is regarded by Molinier, followed by Ricci, as Venetian, end of the fifteenth century, and two examples in the Imbert collection are so catalogued. The pax in the Morgenroth collection is, however, inscribed with the name of Emilio Ripanti. Since the Ripanti family originate from Jesi, it is suggested by Middeldorf that the plaquette may have been made in the Marche in the late fifteenth century.

*Collection*: Mylius (sale Genoa, 5 November 1879, No. 244).

*Literature*: Molinier, No. 435; Bange, *D.M.*, No. 7131; Ricci, ii, p. 196, No. 270; Middeldorf, *Morgenroth*, Nos. 325, 326; Cott, p. 146; Imbert, Nos. 18, 19; Middeldorf, in *A.B.*, xxx, 1948, p. 152.

## EMILIAN: LATE FIFTEENTH AND EARLY SIXTEENTH CENTURY

### 295 : Figure 271

VIRGIN AND CHILD ENTHRONED WITH FOUR SAINTS. Silhouetted contour. Medium brown patina. H. 12.9 cm., W. 8.1 cm. A.551.273B

The relief which is framed by pilasters and has an arched top terminating in a palmette, shows (centre) the Virgin and Child on a high throne above a step decorated with an empty shield. Two standing male saints appear beside the throne, and in the foreground are two kneeling female saints. To right and left of the upper part of the throne are six cherub heads.

This pax seems to have enjoyed great popularity and is found in many collections. It is classified by Molinier



among anonymous Italian fifteenth-century plaquettes. A version in Berlin is regarded by Bange as Paduan, ca. 1520, and a Paduan origin is also postulated for two examples in the Imbert collection. The present plaquette (in which the detail is uniformly blunt) is looked on by Ricci as Venetian. From the standpoint of composition an origin in Padua or Venice is improbable. The principal pictorial analogies for the relief occur in Emilia and Romagna. The kneeling female figure on the left can be identified on the basis of the ointment jar as St. Mary Magdalen, and the standing figure on the right is almost certainly St. Francis. The kneeling female figure with a lily on the right and the standing male figure on the left are generally described as St. Catherine and St. Benedict.

*Literature:* Molinier, No. 547; Bange, No. 567; Imbert, Nos. 93, 94; Ricci, ii, p. 198, No. 273; Cott, p. 147.

### 296 : Figure 272

VIRGIN AND CHILD ENTHRONED WITH FOUR SAINTS. Silhouetted contour. Dark brown patina. H. 12.3 cm., W. 7.8 cm. A.552.274B

The plaquette is identical in scheme with the preceding relief.

As noted by Ricci, the pax is smaller in size than No. 295, the shrinkage in casting being about one twentieth. The surface working is markedly superior to that of the larger plaquette.

*Collection:* Piot (sale Paris, 21 May 1890, No. 126).

*Literature:* Migeon, in *Les Arts*, No. 80, August 1908, p. 30; Ricci, ii, p. 199, No. 274; Cott, p. 147.

### 297 : Figure 275

THE MARTYRDOM OF SAINT SEBASTIAN. Rectangular. Medium brown patina. H. 7.6 cm., W. 6.5 cm. A.368.91B

The Saint, naked save for a loin-cloth, is tied to the upper part of a tree-trunk with his left leg extended and his left hand above his head. At the back to right and left are standard-bearers. From the foreground three soldiers shoot arrows at the Saint. They are accompanied on the extreme left by a centaur with a bow and arrow. The ground is broken up by cobble-stones, and at the sides are ornate piers. The plaquette has a flat rim. Hole at top.

The plaquette, which was regarded by Molinier as 'peut-être la plaquette la plus fine que l'on connaisse', is known through a second version in silver mounted as a pax in S. Petronio, Bologna. An early attribution to Antonio Pollajuolo is rejected by Piot, who regarded it as Milanese and conjecturally ascribed it to the enameller Daniele Arzoni. It is also listed by Molinier as Milanese, fifteenth century. A Florentine engraving of ca. 1475-80 (Hind, *E.I.E.*, pl. 211, No. B-III-14) may have inspired the

placing of the central figure. Among the unusual features of the plaquette is the incompatibility of the piers to right and left. The figure style recalls the work of Aspertini, and it is possible that the plaquette is Bolognese.

*Literature:* Piot, in *G.B.A.*, xviii, 1878, p. 1067; Piot, *L'Exposition universelle de 1878, l'art ancien*, p. 403 (as Milanese); Piot, *L'Art ancien à l'exposition de 1878*, p. 414 (as Caradosso?); Molinier, No. 451 (as Milanese, fifteenth century); Migeon, in *Les Arts*, No. 80, August 1908, p. 22; Ricci, ii, p. 68, No. 91 (as Milanese, about 1490); Cott, p. 145 (as Milanese, about 1490).

### 298 : Figure 273

THE ENTOMBMENT. Rectangular. Dark brown patina (rubbed on exposed surfaces; some lead stopping at back). H. 11.9 cm., W. 10.2 cm. A.584.306B

The sarcophagus, the front face of which is decorated with two oblong panels with ornamented borders, is aligned on the front plane of the relief. The body of Christ rests diagonally on the front edge, supported with bands under the armpits by Nicodemus, who stands with legs apart astride the tomb. To left and right are the mourning figures of St. John and Joseph of Arimathea, and behind are the Virgin with two holy women and a crouching man. On a high cliff on the left stand the three crosses, and on the right is a wooded hill. Clouds in sky.

The plaquette, which occurs with some frequency is given by Molinier to Moderno, and by Bange to a Bolognese artist active ca. 1490. It is classified by Ricci as North Italian, early sixteenth century. The hypothesis of an Emilian origin is accepted by Middeldorf, who relates its style to that of a Pietà in the Morgenroth collection. The figure style finds a point of reference in the paintings of Zaganelli.

*Literature:* Molinier, No. 179 (as Moderno, 'toutefois une attribution à Riccio aurait quelque vraisemblance'); Bange, No. 685 (as Bolognese, about 1490); Ricci, ii, p. 216, No. 306 (as North Italian); Cott, p. 154; Middeldorf, *Morgenroth*, No. 286 (as Emilian, early sixteenth century.)

### 299 : Figure 281

THE INCREDULITY OF SAINT THOMAS. Rectangular with silhouetted contour at left side and top. Dark brown patina. H. 6.8 cm., W. 5.7 cm. A.673.395B

In the centre stands the figure of Christ, naked to the waist, with right arm extended behind St. Thomas, who touches the wound in his side. To Christ's left is St. Peter and behind are four other Apostles.

The relief is an applique made for insertion in a pax. No other version of the composition is recorded, but its

relatively coarse quality suggests that it was manufactured in some numbers. The style has no evident Florentine or Venetian characteristics, and would be consistent with an Emilian or Romagnole provincial origin.

*Literature:* Ricci, ii, p. 262, No. 395 (as Florentine, sixteenth century); Cott, p. 157.

## EMILIAN: MIDDLE OF THE SIXTEENTH CENTURY

### 300 : Figure 391

THE LAMENTATION OVER THE DEAD CHRIST. Rectangular. Yellowish patina. H. 10.6 cm., W. 7.4 cm. A.677.399B

In the foreground is the body of Christ supported on the winding sheet by (centre) the kneeling Virgin and (left) one of the holy women. Behind the Virgin kneels St. John. To the right are Joseph of Arimathea and Nicodemus, with the Magdalen and two holy women. At the back to the right is a tree, and to the left, through an aperture in a rocky cliff, some buildings are visible. In the extreme distance is the hill of Calvary with the three Crosses.

The plaquette is commonly found as part of a pax, with an architectural framing and a plaquette of the Holy Women at the Sepulchre (No. 301) in the lunette. An example of the pax in Berlin is dated by Bange to the late sixteenth century. A circular silver variant of the present plaquette in the Morgenroth collection is regarded by Middeldorf as Milanese, first half of the sixteenth century. This latter identification rests on supposed affinities with two bronze roundels of the Incredulity of St. Thomas and Christ in Limbo at Chiaravalle Milanese, which were at one time looked upon as Milanese but have since been identified as works by Lorenzetto (Lotti) made to the design of Raphael for the Chigi Chapel in S. Maria della Pace. The Berlin version of the pax was purchased in Bologna, and is inscribed: DOMINICVS.CAFFVS.PROTHONOTARIVS.APPLICVS. Another example of the pax in the Imbert-collection is inscribed: HVMANI.GENERIS.SERVATORI.ANDREAS.CARDEVAE, and is described in the catalogue of the collection as Florentine, sixteenth or seventeenth century. If this inscription, as suggested by Middeldorf, refers to Cardinal Andrea della Valle (1517-34), the plaquette cannot be dated later than the second quarter of the sixteenth century. The scheme of the plaquette suggests an Emilian rather than a Lombard artist.

*Literature:* Molinier, Nos. 568, 569 (as Italian, sixteenth century); Bange, No. 1028 (as Italian, end of the sixteenth century); Ricci, ii, p. 264, No. 399 (as Italian, sixteenth century); Cott, p. 158; Imbert, p. 44, No. 12 (as Florentine,

sixteenth-seventeenth century); Middeldorf, in *A.B.*, xxx, 1948, p. 152 (as by an artist connected with Milan and Rome); Middeldorf, *Morgenroth*, No. 277 (as Milanese, first half of the sixteenth century).

### 301 : Figure 393

THE THREE MARIES AT THE SEPULCHRE. Semi-circular. Dark brown patina. H. 3.8 cm., W. 7.5 cm. A.678.400B

To the right the angel is shown seated in left profile on the tomb. The three kneeling women are on the left. In the centre is a vase of ointment set down by the Magdalen. On the reverse is an incised heraldic shield (void). Hole at top.

Designed as the lunette of a pax, the relief normally occurs in association with No. 300, and the problem of its authorship is inseparable from that of the latter relief.

*Literature:* Molinier, No. 570; Ricci, ii, p. 264, No. 400; Cott, p. 158.

### 302 : Figure 392

THE LAMENTATION OVER THE DEAD CHRIST. Oval. Greyish patina. H. 4.1 cm., W. 3.4 cm. A.690.412B

The Virgin is seated centrally with the dead Christ on her knees. To the left is St. John, and on the right are the Magdalen, kissing Christ's foot, and two of the Holy Women. The exergue is void.

No other example of this beautiful plaquette is recorded. The figures of the Virgin and of the dead Christ depend from a lost composition by Correggio of ca. 1518, which is known through copies in the former Eisler collection, Vienna, and in the Courtauld Gallery, London (from the collection of Lord Lee of Fareham).

*Literature:* Ricci, ii, p. 270, No. 412; Cott, p. 158 (both as Italian, sixteenth century); Ricci, *Correggio*, English ed., 1930, pl. xxxii (for Courtauld Gallery painting as Correggio).

## FERRARESE: SECOND HALF OF THE FIFTEENTH CENTURY

### 303 : Figure 29

VIRGIN AND CHILD WITH SIXTEEN ANGELS. Rectangular. Dark brown patina. H. 13.5 cm., W. 8.9 cm. A.518.240B

The Virgin and Child stand on a shallow plinth on a raised platform with a protruding frontal section. Along the front of the platform runs a balustrade round which eight child angels are tying garlands. Below them, in the centre,

are two more child angels holding up a wreath. Behind the Virgin is a throne with a wide seat on which are two angels with torches. At each side is a column raised on a rectangular pedestal, on which is an angel bearing a torch. On the capitals of the columns are two child angels holding garlands which are attached to the centre of the shell niche over the throne. The plaquette is surrounded by a decorated moulded rim. At the top is a projecting section terminating in a ring.

The plaquette survives in an unusually large number of versions, at least one of which, in the Museum at Pienza, is mounted as a pax. It is regarded by Molinier, Bange and Planiscig as Paduan. Bange states incorrectly that it is cast from a hard-stone carving in the Victoria and Albert Museum, and Planiscig associates its style with that of Giovanni da Pisa. The possibility of a Paduan origin is dismissed by Middeldorf, who relates it to a drawing for an altar in the Uffizi sometimes given to Francesco di Giorgio, and suggests tentatively that it may be Sienese. There is no Paduan plaquette by the same hand as the present relief, and the connection with Siena is also tenuous. The torsion of the central figure recalls that of the seated Virgin in Tura's Roverella altarpiece, and suggests the possibility that the plaquette is Ferrarese. The dating proposed by Bange and MacLagan is unduly late, and the plaquette is likely to have been made about 1475.

*Collection:* His de La Salle (sale London, 22 November 1880, No. 231).

*Literature:* Molinier, No. 381 (as Paduan); Migeon, in *Les Arts*, No. 80, August 1908, p. 30 (as Paduan); Bange, No. 568 (as Paduan ca. 1520); MacLagan, p. 43 (as Paduan, about 1500-25); Planiscig, *Bronzeplastiken*, No. 401 (as Paduan, close to Giovanni da Pisa); Ricci, ii, p. 178, No. 240 (as Paduan, fifteenth century); Middeldorf, *Morgenroth*, No. 311 (as Sienese ?); Cott, p. 145 (as Paduan, fifteenth century); Weller, *Francesco di Giorgio*, 1943, p. 315 (for drawing by Francesco di Giorgio).

## MANTUAN: FIRST QUARTER OF THE SIXTEENTH CENTURY

### 304 : Figure 263

A TRIUMPH. Circular. Medium brown patina. Diameter 4.1 cm. A.398.121B

The plaquette, which is surrounded by a beaded rim, shows a triumphal procession marching to the right, comprising two horsemen, three foot-soldiers bearing a shield and standards, and a naked captive. In the exergue are weapons and pieces of armour. On an oval shield is the letter M. Round the upper edge runs the inscription SENATS POPLS.

Known from several examples, some of them with a broad border containing hunting scenes, the plaquette is classified by Molinier as an anonymous work of the beginning of the sixteenth century. An attempt of Bange to ascribe two examples in Berlin to Moderno is contested by MacLagan. The present version of the plaquette is ascribed by Ricci (following Gustave Dreyfus) to Antico. It is disregarded by Hermann in his analysis of the Antico medals and plaquettes, and its style is incompatible with Antico's. It is, none the less, probable that the plaquette, which is of notably high quality, originates in Mantua.

*Literature:* Molinier, No. 640; Migeon, in *Les Arts*, No. 80, August 1908, p. 22 (as Giacomo Hilario); Bange, Nos. 491, 492; MacLagan, pp. 41-2; Ricci, ii, p. 86, No. 121; Cott, p. 149 (as Antico).

### 305 : Figure 262

A TRIUMPH. Rectangular. Light brown patina. H. 4.9 cm., W. 7.4 cm. A.576.298B

The plaquette, which is framed in a treble rim-fillet with a deep moulding at the base, shows two standing soldiers on the left, one with a shield and the other with a standard. From a building on the right there advance four horsemen and three foot-soldiers with standards. Large hole at top.

Apparently designed as part of a small box, the plaquette is found in a number of collections. No example of a box in which it is incorporated and no related reliefs are known. The style is referred by Molinier and Bange to Mantegna, and suggests a Mantuan rather than a Paduan origin. A silvered version is in Berlin.

*Literature:* Molinier, No. 505 (as North Italian, end of the fifteenth century); Bange, No. 513 (as Paduan, under the direct influence of Mantegna); Ricci, ii, p. 211, No. 298 (as North Italian, about 1500); Cott, p. 148.

### 306 : Figure 261

ALLEGORY OF FORTUNE. Circular. Medium brown patina. Diameter (overall) 6.2 cm., (plaquette) 3.8 cm. A.571.293B

The plaquette, which has a double moulded rim enclosing a broad border of dolphins and palmettes, shows in the concave central field a female figure with hair blown forwards carrying a basket of fruit. To the left is a seated man and to the right a running girl, who is about to seize the central figure by her hair. On a scroll above is the inscription LA/EN/TVR. Exergue void.

The interpretation of the plaquette as an Allegory of Fortune goes back to Molinier, who amends the letters on the scroll to read LABENTVR. A companion plaquette of a Memento Mori exists in Florence, Berlin and elsewhere. On the strength of a misreading of the inscription, the second plaquette was ascribed by Rossi to Antico, and



versions of both plaquettes are given to Antico by Bange. The attribution is contested by Hermann, who regards the plaquettes as Venetian. Though not by Antico, it is possible that they originate in Mantua.

*Literature:* Molinier, No. 492 (as North Italian, end of the fifteenth century); Rossi, *Catalogo del R. Museo Nazionale*, 1898, p. 189 (Bargello Memento Mori plaquette as Antico); Bode, No. 886 (as Paduan; companion plaquette No. 920 as Orpheus Master); Migeon, in *Les Arts*, No. 80, August 1908, p. 31; Bange, Nos. 614, 615 (as Antico); Hermann, in *W.J.*, xxviii, p. 232, fig. 10 (as Venetian); Ricci, ii, p. 207, No. 293 (as North Italian, about 1500); Cott, p. 147.

## MILANESE: LATE FIFTEENTH AND EARLY SIXTEENTH CENTURY

### 307 : Figure 276

THE FLAGELLATION. Rectangular. Dark brown patina. H. 7.1 cm., W. 5.3 cm. A.521.243B

The scene is set in front of a ruined antique building supported by four columns with a frieze of putti holding garlands. The figure of Christ is bound to the foremost column. In the right foreground is a naked soldier with back turned. A second soldier is seen to the left wielding a bunch of sticks. Moulded rim.

The scheme is related by Molinier to that of Mantegna's engraving of the Flagellation (B.1); only in one figure, that of the soldier in the left background, do the two works exactly correspond. The plaquette is regarded by Molinier, Ricci and Middeldorf as Paduan, is associated by Bode with the plaquettes of Caradosso, and is given by Bange to an artist working in the style of Bramante, who would also have been responsible for the Augustus and the Sibyl (No. 308) and certain other plaquettes. Bange's grouping is not convincing, but the plaquette shows a general connection with the work of Caradosso, and is likely to be Milanese.

*Literature:* Molinier, No. 383 (as Paduan); Bode, No. 921 (as Caradosso); Bange, No. 627 (as master working in the style of Bramante); Ricci, ii, p. 179, No. 243 (as Paduan); Middeldorf, *Morgenroth*, No. 213 (as Paduan ca. 1500); Cott, p. 145 (as Paduan).

### 308 : Figure 274

AUGUSTUS AND THE SIBYL. Rectangular. Black lacquer (much rubbed on raised surfaces) over light brown bronze. H. 6.9 cm., W. 6.2 cm. A.407.130B

The crowned figure of Augustus kneels in the centre in profile to the right. On the right the Tiburtine Sibyl, with

back turned, points to an apparition of the Virgin and Child in the upper right corner of the relief. Behind the main group is a semi-circle of five figures. On the extreme left an equestrian holds two horses. In the background on the left is a receding line of classical buildings, and opposite it on the right is the upper part of a temple. Plain rim-fillet.

The plaquette exists in the Louvre, Berlin, and elsewhere. Regarded by Molinier as Paduan, it was later ascribed by Bange to the same hand as plaquettes of the Flagellation (Molinier, No. 383), Orpheus (Molinier, No. 497) and a Triumph (Molinier, No. 84). The author was regarded by Bange as a Milanese artist influenced by Bramante. An example of the plaquette in London is related by MacLagan to the work of Riccio, and an attribution to Riccio is maintained by Ricci. The plaquette is ignored by Planiscig. Its style is not closely related to that of Riccio, but shows pronounced affinities to the plaquettes produced in Milan by or in the circle of Caradosso.

*Literature:* Molinier, No. 417 (as Paduan); Bange, No. 629 (as master in the style of Bramante); MacLagan, p. 50; Ricci, ii, p. 100, No. 130 (as Riccio); Cott, p. 149 (as Riccio).

### 309 : Figure 280

APOLLO AND DAPHNE. Circular. Dark brown patina. Diameter 5.4 cm. A.382.105B

The plaquette, which is convex and is surrounded by a raised rim fillet, shows the fleeing figure of Daphne (right), with laurel sprouting from both hands, pursued from the left by Apollo. At the back is a classical building. Flaw along right edge.

The plaquette is grouped by Molinier with the works of the Orpheus Master. This ascription is accepted by Bode, who later ascribed the plaquette, with other works ascribed to the Orpheus Master, to Bertoldo. An attribution to the Orpheus Master is retained by Ricci. The plaquette is removed by Bange from the Orpheus Master group, and is classified by him as Lombard, end of the fifteenth century. The figures and architectural background show some resemblance to the plaquettes associable with Caradosso, especially No. 52.

*Literature:* Molinier, No. 519 (as Orpheus Master); Bode, No. 913 (as Orpheus Master); Bode, in *Berliner Museen*, xlii, 1920-1, pp. 25-9 (as Bertoldo); Bode, *Bertoldo*, pp. 38-49 (as Bertoldo); Bange, No. 689 (as Lombard, end of the fifteenth century); Ricci, ii, p. 76, No. 105 (as Orpheus Master); Cott, p. 148 (as Orpheus Master).

### 310 : Figure 279

A HORSEMAN. Rectangular with upper and lower right corners cut off diagonally. Dark brown patina. H. 4.3 cm., W. 5 cm. A.530.252B

A naked horseman is seen galloping to the left with a club in his raised left hand. To the right is a bent tree. Treble moulded rim.

The plaquette, which was unknown to Molinier, is classified by Ricci as Paduan, fifteenth century. An example in Berlin is given by Bode to the school of Caradosso. The scheme is more closely associable with Milanese than with Paduan plaquettes. The ambiguous treatment of the ground beneath the horse suggests that the subject may be the death of Marcus Curtius.

*Literature:* Bode, No. 935; Ricci, ii, p. 183, No. 252; Cott, p. 146.

### 311 : Figure 277

BUST OF A WOMAN. Circular. Dark brown patina. Diameter 4.6 cm. A.580.302B

A frontal female figure is seen in bust length. She wears a classical cloak over her tight-fitting dress, and her long hair is parted on the forehead and tied with strings of pearls. The background within the flat outer rim is decorated with incised foliage. Hole at top.

The plaquette, which is otherwise unrecorded, is regarded by Molinier and Ricci as North Italian, late fifteenth century. Its unusual depth suggests that it was made (perhaps as part of a series of busts of figures from antiquity) for insertion in some larger work. The relief is difficult to localise, but may have been produced in Milan.

*Collection:* His de La Salle (sale London, 22 November 1880, No. 167).

*Literature:* Molinier, No. 517; Ricci, ii, p. 212, No. 302; Cott, p. 148.

### 312 : Figure 282

CHRIST APPEARING TO THE APOSTLES. Rectangular. Gilt bronze (gilding extensively rubbed and fully preserved only on the building on the left and at the base). H. 9.6 cm., W. 6.3 cm. A.550.272B

In the centre stands the risen Christ with right arm raised and a cross in his left hand. At each side is a group of five kneeling apostles. To right and left are receding buildings terminating in a rectangular gateway. Two holes at top.

Designed for insertion in a pax. An example with a semi-circular lunette from the Hainauer collection is in the National Gallery of Art (Widener Collection). Molinier states incorrectly that a version mounted as a pax is in Berlin; his description refers not to the example of the present plaquette in the Berlin collection but an unrelated pax (Bange, No. 716). The plaquette is regarded by Molinier, Bode, Bange and Ricci as Venetian, but is perhaps Milanese. A dating in the fifteenth century pro-

posed by Molinier and Ricci is unduly early, and the relief seems to date from after 1500. General analogies for the space structure and for the figure style occur in the work of Bramantino.

*Literature:* Molinier, No. 438; Bode, No. 1069; Bange, No. 586; Ricci, ii, p. 198, No. 272; Cott, p. 146.

## MILANESE: MIDDLE OF THE SIXTEENTH CENTURY

### 313 : Figure 278

THE ENTOMBMENT. Rectangular. Medium brown patina. H. 4.3 cm., W. 3.9 cm. A.520.242B

The front edge of the sarcophagus forms the base of the plaquette. The body of Christ is supported, on the back edge, by the Virgin (left) and St. John (right). Behind are four other mourning figures.

The plaquette, which is listed by Molinier among the works by anonymous Italian artists, and is dated by Bange and Middeldorf in the mid-sixteenth century, is wrongly assigned by Ricci to a fifteenth-century Paduan studio. A sixteenth-century origin is accepted by MacLagan for an example in the Victoria and Albert Museum. As noted by Malaguzzi-Valeri, it depends from a painting by Gaudenzio Ferrari in the Crespi collection, and there is therefore a presumption that it was made in Lombardy.

*Literature:* Molinier, No. 567; Bange, No. 957; MacLagan, p. 73; Ricci, ii, p. 179, No. 242; Middeldorf, *Morgenroth*, No. 339; Cott, p. 145; Malaguzzi-Valeri, *La corte di Lodovico il Moro*, iii, 1917, p. 345, fig. 452.

## PADUAN: LATE FIFTEENTH AND EARLY SIXTEENTH CENTURY

### 314 : Figure 246

VIRGIN AND CHILD WITH TWO ANGELS. Rectangular. Dark brown patina. H. 5.2 cm., W. 3.8 cm. A.515.237B

The Virgin is seated on a parapet or throne looking down at the Child, who lies sleeping against her right thigh. There is a bowl of fruit in the lower left corner. Flanking the Virgin are two standing angels, holding the ends of the cloth on which the Child Christ rests. In the sky above are five cherub heads. Hole at top.

The plaquette is given by Molinier to an unidentified Paduan studio, and is correctly identified by him as a

pendant to a plaquette with the Pietà (see Nos. 315, 316 below). A version in Berlin, mounted in a tabernacle frame, is regarded by Bange as the work of a pupil of Moderno influenced by Mantegna, and an attribution to the manner of Moderno is accepted by Middeldorf. The possibility of Moderno's direct responsibility for the plaquette cannot be ruled out.

*Literature:* Molinier, No. 379 (as Paduan); Bange, No. 517 (as pupil of Moderno); Maclagan, p. 42 (as manner of Moderno); Ricci, ii, p. 176, No. 237 (as Paduan); Middeldorf, *Morgenroth*, No. 252 (as manner of Moderno); Cott, p. 145 (as Paduan).

### 315 : Figure 243

VIRGIN AND CHILD WITH TWO ANGELS. Rectangular. Light brown patina. H. 8.3 cm., W. 5.7 cm. A.516.238B

The plaquette is identical with No. 315, but is surrounded by a flat frame decorated with grotesque ornament with a triple-moulded border on the inner and outer edges and a raised knob in each corner simulating the head of a nail. Hole at top.

The plaquette, which is listed by Molinier as a sub-type of No. 314, is found in a number of collections, and was made as a pendant to No. 316 (below).

*Literature:* As for No. 314. Migeon, in *Les Arts*, No. 80, August 1908, p. 16 (as Paduan); Ricci, ii, p. 176, No. 238; Cott, p. 145.

### 316 : Figure 245

THE DEAD CHRIST WITH THE VIRGIN AND ST. JOHN. Rectangular. Very dark patina. H. 8 cm., W. 5.6 cm.

A.517.239B

Framed in conformity with No. 315, the plaquette shows the body of Christ on the rear edge of the tomb between figures of (left) the Virgin and (right) St. John, the latter in profile to the left. The sky is streaked with horizontal lines of cloud. Below the front edge of the tomb is the inscription:

O DOMINE IESV CRI  
STE ADORO TE IN  
CVCE PENDENTEM

As was first recognised by Molinier, the plaquette was designed by the same artist as No. 315, to which it forms a counterpart. The figure of St. John derives from the Mantegna engraving of the Entombment (B.3). On some examples, e.g. a version in gilt bronze in Berlin, the present inscription is replaced by the words:

O DOMINE IESV  
CRISTE ADORO  
TE IN SEPVLCHRO

*Literature:* Molinier, No. 390; Bange, No. 518; Ricci, ii, p. 177, No. 239; Cott, p. 145 (same attributions as preceding plaquettes).

### 317 : Figure 247

VIRGIN AND CHILD WITH SIX ANGELS. Oval. Yellowish brown patina. H. (without border) 6.2 cm., W. (without border) 3.6 cm.; H. (with border) 10.2 cm., W. (with border) 8.9 cm. A.513.235B

The plaquette, which is framed in an inner border of cherub heads and outer borders of beads and conventionalised acanthus foliage, shows the Virgin in half-length with the Child beside her standing on a base of cloud. The group is flanked by three pairs of angels, the lower part of whose bodies are concealed by clouds. The border is cast separately.

The composition is generically Mantegnesque and is loosely associable with, e.g., a Madonna by Mantegna in the Brera gallery, Milan. It occurs in a number of variants, and is generally looked upon as Paduan. Oval examples occur in the Cabinet des Médailles, Paris, and in the Louvre, and two rectangular examples, one with clouds and angels and the other of the central group alone, are in Berlin. Middeldorf (private communication) suggests that the composition records a lost painting by Mantegna.

*Literature:* Molinier, No. 376; Bange, Nos. 548, 549; Ricci, ii, p. 174, No. 235; Cott, p. 145 (all as Paduan).

### 318 : Figure 248

VIRGIN AND CHILD. Rectangular with irregular top. Medium brown patina. H. 6.8 cm., W. 3.8 cm.

A.545.267B

The figures correspond with the central group of No. 317 save for differences in the treatment of the veil and drapery and for the placing of the Virgin's left hand. The Child stands on a curved platform of cloud. The angels included in No. 317 are omitted, and the group is set on a flat ground framed with a treble-moulded rim-fillet and surmounted by a lunette with a palmette border and a winged cherub head. Hole at top.

The relationship of the plaquette to No. 317 was recognised by Molinier, and it is accepted by Bange and all other students that the attribution of the versions is interdependent. Other examples exist in Berlin, at Oxford and elsewhere.

*Literature:* Molinier, No. 377 (as Paduan); Bange, No. 549 (as Paduan); Ricci, ii, p. 194, No. 267 (as Venetian, with the rider that 'an ascription to the Paduan school would be equally admissible'); Cott, p. 146 (as Venetian).



## 319 : Figure 252

SAINT JEROME. Rectangular. Dark brown patina. H. 13.8 cm., W. 10.6 cm. A.287.10B

The kneeling Saint, naked save for a cloth tied round his loins, is seen turned three quarters to the right. To the left is the lion, and to the right is a Crucifix on an altar carved out of a rock. Behind (right) a Cardinal's hat hangs from a tree with, beneath it, a skull resting on a book. To the left is a church with a campanile.

This rare plaquette, of which a second example exists in the Louvre, is given by Molinier to the school of Donatello. A direct ascription to Donatello is advanced by Ricci. A version formerly in the Hainauer Collection is associated by Bode with the early work of Riccio, and a truncated example formerly in the Auspitz Collection, Vienna, is regarded by Planiscig as marking a transitional phase between the naturalism of Bellano and the more evolved style of the early sixteenth century. The possibility of an origin in Venice rather than in Padua cannot be ruled out. A plaquette in Berlin (Bange, No. 38) signed OPVS GASPARIS NEAPOLITANI, described by Ricci as 'a curious but somewhat later variant of this composition', is unrelated to the present plaquette.

*Literature:* Molinier, No. 76; Bode, *Die Sammlung Oscar Hainauer*, 1897, p. 27, No. 129; Migeon, in *Les Arts*, No. 73, January 1908, p. 28 (as Riccio); Planiscig, *V.B.*, p. 173; Ricci, ii, p. 14, No. 10; Cott, p. 141 (as attributed to Donatello).

## 320 : Figure 253

SAINT JEROME. Rectangular, with silhouetted upper section. Dark brown patina. H. 8.4 cm., W. 12.3 cm. A.526.248B

The kneeling Saint is seen turned to the left with arms outstretched. The Crucifix lies diagonally on a rock to the left and from behind it there protrude the head and front paws of the lion. The area beneath the Saint's arms is pierced. Repaired at bottom centre. Hole at left.

No other example is recorded. The relief is classified by Molinier and Ricci as Paduan, fifteenth century. An origin in Venice soon after 1500 is also possible.

*Literature:* Molinier, No. 390; Ricci, ii, p. 182, No. 248; Cott, p. 146.

## 321 : Figure 244

THE FUNERAL OF SAINT PROSDOCIMUS. Rectangular. Dark brown patina. H. 5.7 cm., W. 5.9 cm. A.527.249B

The Saint's body is shown on a bier aligned on the relief plane. At the head (right) are two monks, at the feet (left) are three ecclesiastics carrying a processional cross, hyssop

and book, and in the centre, isolated against an archway, is another monk gazing at the bier. In the foreground are two seated cripples. Hole at top.

The plaquette, which was unknown to Molinier and of which a second example exists in Naples, is wrongly connected by Ricci with the Scenes from the Life of St. Simeon of Podiolo which are found on a box in the present collection (No. 525). Middeldorf observes that a companion relief with the Death of S. Giustina exists at Belluno, and that both plaquettes derive from reliefs on the reliquaries of the two Saints in Santa Giustina at Padua. The two reliquaries seem to date from the beginning of the sixteenth century.

*Literature:* Ricci, ii, p. 182, No. 249; Cott, p. 146; Middeldorf, *Morgenroth*, p. 37; *Gallerie nazionali italiane*, iv, 1889, p. 227, No. 55 (for Naples plaquette); *Inventario degli oggetti d'arte* . . . vii: *Provincia di Padova*, Rome, 1936, pp. 128-30 (for reliquaries).

## 322 : Figure 250

JUDITH WITH THE HEAD OF HOLOFERNES. Applique with silhouetted contour. Gilt bronze. H. 5 cm., W. 3.6 cm. A.558.280B

Judith is seen in half length with her head turned over her right shoulder, averting her eyes from the head of Holofernes, which she holds in her left hand. In her right hand she has a sword or scimitar. Below a prong for fixing.

The plaquette exists in a number of collections, and is copied on the doorway from the Palazzo Stanga at Cremona in the Louvre (ca. 1496). Reduced versions, whose existence is noted by Molinier, are evidently aftercasts from superior examples in the present form. As observed by Ricci, certain of these are surrounded by a later open-work border, and it is thus possible that the plaquette continued to be cast over a long period of time. The scheme seems to originate in Padua and to date from the late fifteenth century.

*Literature:* Molinier, No. 455 (as North Italian, end of the fifteenth century); Ricci, ii, p. 202, No. 280 (as North Italian, fifteenth century); Cott, p. 147.

## 323 : Figure 249

TWO BACCHANTES. Trapezoidal. Dark brown patina. H. 3.7 cm., W. 3.2 cm. A.369.92B

The plaquette, which is trapezoidal, shows two bacchantes moving outwards to left and right. Each holds a bunch of grapes and a cornucopia. In the lower right corner is an altar inscribed with the word:

THI  
ADS

The term Thyiades (for which see Roscher, *Ausführliches Lexikon der griechischen und römischen Mythologie*, v, 1916-24, c. 915-22) is used in classical literature to describe the celestial companions of Bacchus and the earthly priestesses of the Bacchic cult. The plaque, as noted by Molinier, is by the same hand as No. 324. Both works are thought by Bange to have formed part of an inkstand. The two plaquettes are regarded by Molinier and Ricci as Milanese, and by Bange as the products of a Paduan artist influenced by Riccio.

*Literature:* Molinier, No. 452; Bange, No. 407; Ricci, ii, p. 68, No. 92; Cott, p. 145.

### 324 : Figure 251

MUCIUS SCAEVOLA. Trapezoidal. Light brown patina. H. 3.8 cm., W. 3.2 cm. A.370.93B

Mucius Scaevola (right) places his raised right hand in the flame of a candelabrum set on a central altar. On the front face of the altar is the inscription:

SCEV  
OLA.

To the left is the crowned figure of Porsenna. In the background a view of city walls. Hole at top.

The plaque is a companion piece to No. 323 (q.v.).

*Literature:* Molinier, No. 453; Bange, No. 406; Ricci, ii, p. 69, No. 93; Cott, p. 145.

### 325 : Figures 255, 256

VENUS AND CUPID: MERCURY AND MINERVA. Irregular oblong with rounded corners and silhouetted upper edge. Medium brown patina. H. 7 cm., W. 4.5 cm. A.529.251B

The plaque is double-sided. The two reliefs are surrounded by a rim-fillet with a scallop shell and garland at the top and a winged emblem beneath acanthus foliage below. The obverse shows a winged figure of Venus, turned to the right, presenting a bow to Cupid, who holds a quiver in his left hand. In the right background is a tree. The reverse shows Mercury turned to the right holding the staff of the caduceus and two intertwined serpents, confronted by Minerva, holding a shield and a spear round which a snake is coiled. Two holes at top.

Separate examples of the two plaquettes exist in Berlin; a second version of the double-sided plaque in a less elaborate mounting is in the Victoria and Albert Museum, London. The reliefs are classified by Molinier and Ricci as Paduan, late fifteenth century, and are given by Bange to a Paduan artist under the direct influence of Riccio and by MacLagan to an artist contemporary with Riccio. They are associated by Bange with seven other plaquettes, of which two, representing Mucius Scaevola and a Bacchic Dance

(Bange, Nos. 406, 407) are perhaps from the same workshop. For these see Nos. 323 and 324.

*Literature:* Molinier, Nos. 400, 401; Bange, Nos. 408, 409; MacLagan, p. 24; Ricci, ii, p. 183, No. 251; Cott, p. 146.

### 326 : Figure 254

A SACRIFICE TO CUPID. Oval. Dark brown patina. H. 6 cm., W. 5.2 cm. A.498.220B

The plaque, which is surrounded by a broad border of acanthus foliage trimmed irregularly at the edge, shows a woman in right profile holding a flaming jar kneeling before a female figure (right) who is seated with a small jar on her knee. Two standing women are on the left. Behind (centre) is an altar with a figure of Cupid holding a bow and arrow. Beside the altar is a flaming candelabrum. In the exergue is the inscription: LC<sub>5</sub>R<sub>II</sub>.

The relief is associated by Molinier and later students with a closely similar relief of a Sacrifice to Priapus inscribed in the exergue L.C.I. Both plaquettes are also found on the lids of lamps (for one of these, with a Sacrifice to Priapus, see No. 503). An example of the present plaque in the Cabinet des Médailles, Paris, has on the reverse a bust of the Emperor Hadrian. The plaque is reproduced on a marble candlestick in the Museo del Castello Sforzesco, Milan, and it is inferred by Molinier, followed by Landais, that the unknown artist was perhaps Milanese. A version of the Sacrifice to Priapus in Berlin is given by Bange to a Paduan follower of Riccio, and the lamps incorporating the two plaquettes are ascribed by MacLagan to the manner of Riccio. In view of their relationship to Riccio it is improbable that the plaquettes were made elsewhere than in Padua. MacLagan observes that a leaf which is stamped on the base of the lamps 'is strikingly similar to that used by the medallist Lysippus, nephew of Cristoforo di Geremia; and the lettering is not unlike'. There is, however, no stylistic connection between the reverses of the medals of Lysippus and the present plaque. No attempt has been made to explain the letters in the exergues of the two plaquettes, which are conventionally regarded as a signature.

*Literature:* Molinier, No. 117; Bange, No. 416 (for Priapus plaque); Planiscig, *Bronzeplastiken*, No. 389; MacLagan, pp. 42-3; Ricci, ii, p. 164, No. 220; Cott, p. 153.

### 327 : Figure 258

LEDA AND THE SWAN. Circular. Light brown patina. Diameter 4.6 cm. A.411.134B

Leda is seen embracing the swan, whose wings are extended to the left. The two figures stand on a shallow projecting plinth with (left) grass or other foliage, and

(right) a diminutive tree. Above the head of Leda the relief is pierced for suspension.

No other version of the plaquette is recorded. It is listed by Molinier among anonymous Italian plaquettes of the early sixteenth century, and by Ricci as a work of Riccio. The attribution to Riccio is unconvincing. The plaquette is ignored by Planiscig.

*Literature:* Molinier, No. 587; Ricci, ii, p. 104, No. 134 (as Riccio); Cott, p. 149 (as Riccio).

### 328 : Figure 260

APOLLO. Circular, with irregular projection. Dark brown patina. H. 6.9 cm., W. 3.7 cm. A.532.254B

The plaquette consists of a circular relief with a moulded rim showing a half-length figure of Apollo turned three-quarters to the right with head turned back over the shoulder playing on his lyre, supported by a projecting handle, also with a moulded rim, showing a standing winged child in full-face. On the left the stamped collector's mark BM. Hole at top. Flaw in rim on right.

An example of the upper part of the plaquette (Diameter 3.8 cm.) is noted by Molinier as in the Courajod collection. No other example is recorded of the plaquette in its present form. It is classified by Molinier, Migeon and Ricci as Paduan, about 1500.

*Collection:* Baron de Monville (sale Paris, 24 January 1861, No. 95); Ephrussi (?).

*Literature:* Molinier, Nos. 404, 405; Migeon, in *Les Arts*, No. 80, August 1908, p. 16; Ricci, ii, p. 184, No. 254; Cott, p. 146.

### 329 : Figure 241

VULCAN FORGING THE ARMS OF AENEAS. Circular. Very light brown patina, largely stripped of lacquer. Diameter 6.8 cm. A.542.264B

In the centre is a winged female nude posed frontally holding a circular shield. To the right Vulcan, with hammer raised above his head, is seated at his forge, and to the left stands Aeneas with a trophy over his right shoulder. In the foreground on the left are two horses drinking. Double rim-fillet. Hole at top.

The scheme is adapted from an engraving by Nicoletto da Modena. The plaquette is regarded by Molinier and Ricci as Paduan, and by MacLagan and Middeldorf as North Italian. Bode, after classifying it initially as North Italian, late fifteenth or early sixteenth century, ascribed it first to the Orpheus Master, and then to Bertoldo, with whom the Orpheus Master was mistakenly identified. Comparison with the Orpheus Master plaquettes does not corroborate this grouping, and the plaquette is best

regarded as the work of an unidentified Paduan or Venetian artist.

*Literature:* Molinier, No. 403 (as Paduan); Bode (1904), No. 1022 (as North Italian); Bode, *Bertoldo*, p. 40 (as Bertoldo); Bange, No. 315 (as Bertoldo); MacLagan, p. 59 (as North Italian); Ricci, ii, p. 191, No. 264 (as Paduan, early sixteenth century); Cott, p. 154 (as Paduan, early sixteenth century); Middeldorf, *Morgenroth*, No. 276 (as North Italian, early sixteenth century); Hind, *E.I.E.*, pl. 657 (for related engraving).

### 330 : Figure 240

VULCAN FORGING THE ARROWS OF CUPID. Circular. Light brown patina. Diameter 5.5 cm. A.570.292B

Cupid (centre) proffers two arrows to Vulcan, who is seated (left) at an anvil with a hammer raised above his head. Behind on the right is the draped figure of Venus holding a bow in her right hand. Round the upper border is the inscription: AMOR VINCIT OMNIA.

As noted by Molinier, the composition appears on the reverse of a medal of Matteo Maria Boiardo, author of the *Orlando innamorato* (1434-94). Though accepted by Ciconnara at its ostensible date of 1490, the medal is dismissed by Armand and Hill as a later restitution, and does not therefore provide a *terminus ante quem* for the plaquette. The composition is related by Molinier to that of a red jasper intaglio reproduced by Mariette. Bange ascribes an example in Berlin to a Paduan studio active ca. 1520, which would also have been responsible for the plaquettes of the Birth of Venus (No. 83) and Venus and Cupid (No. 84). This grouping is not convincing, but the plaquette is likely to be Paduan.

*Collection:* Signol (Paris, 1 April 1878, No. 317).

*Literature:* Molinier, No. 482 (as North Italian, end of the fifteenth century); Bange, No. 544 (as Paduan, about 1520); Ricci, ii, p. 207, No. 292 (as North Italian, about 1500); Cott, p. 147; Mariette, *Traité des pierres gravées*, ii, No. 21 (for intaglio); Armand, ii, p. 47, No. 22 (for Boiardo Medal); Hill, *Corpus*, p. 310, No. 1220 (for Boiardo medal).

### 331 : Figure 242

CUPIDS AND STAGS. Rectangular. Dark lacquer (much rubbed) over light brown bronze. H. 6.3 cm., W. 8.2 cm. A.533.255B

The plaquette, which has a raised base line and a moulded rim, shows (left) a tree to which a winged child tethers a stag with a second winged child on its back. Behind is a second stag facing to the right held by two children without wings. Hole at top.

Ricci follows Molinier in regarding the plaquette as Paduan, about 1500. The possibility of a Florentine origin



in the last quarter of the fifteenth century cannot be ruled out.

*Literature:* Molinier, No. 410; Ricci, ii, p. 184, No. 255; Cott, p. 146.

### 332 : Figure 259

DECORATIVE PANEL WITH A FEMALE HEAD. Rectangular. Medium brown patina. H. 6.4 cm., W. 10.2 cm.

A.534.256B

In the centre is a circular medallion with the bust of a girl in profile to the left. Her hair is elaborately dressed and she wears a necklace terminating in a Medusa mask. Below is a garland attached by ribbons to two bucranes in the upper corners of the relief. Moulded rim with additional base-line beneath.

A similar plaquette occurs as one face of a triangular sand-box in the present collection (No. 493). The two remaining faces of the sand-box are filled with reliefs with gorgon heads and garlands, of which independent versions are found in Berlin (Bange, No. 626) and in the Morgenroth collection. The reliefs are regarded by Migeon, Ricci and Middeldorf as Paduan, and are wrongly associated by Bange with Bramante. A case can be made out for attributing the sand-box to the workshop of Severo da Ravenna, who may also have been responsible for the present plaquette.

*Literature:* Migeon, in *Les Arts*, No. 80, August 1908, p. 29; Ricci, ii, p. 185, No. 256; Cott, p. 146; Middeldorf, *Morgenroth*, No. 212.

### 333 : Figure 257

BUST OF A GIRL. Oval. Very dark patina. H. 4.7 cm., W. 3.3 cm.

A.535.257B

The plaquette corresponds with the central medallion of the preceding relief. Hole at top.

See No. 332.

*Literature:* Migeon, in *Les Arts*, No. 80, August 1908, p. 14; Vaudoyer, in *L'Amour de l'art*, 1925, p. 261; Ricci, ii, p. 185, No. 257; Cott, p. 146.

## VENETIAN: LATE FIFTEENTH AND EARLY SIXTEENTH CENTURY

### 334 : Figure 267

THE DEAD CHRIST BETWEEN THE VIRGIN AND ST. JOHN. Pax with silhouetted contour. Medium brown patina. H. 9 × 7.3 cm.

A.700.422B

The plaquette, which is mounted in a tabernacle with decorated pilasters, a frieze flanked by bucranes, and a lunette of God the Father with Angels, shows the Dead Christ supported in three-quarter length in the sarcophagus. His right and left arms are held respectively by the Virgin and St. John. Behind is a curtain held up by three angels.

The plaquette is regarded by Molinier as Burgundian or Flemish and by Ricci as Flemish. Its design depends from a painting of 1457 in the Alte Pinakothek, Munich, ascribed to Hans Multscher, and a version of the plaquette in Berlin is classified by Bange as South German, second half of the fifteenth century. The scheme seems to have enjoyed much popularity in Italy. The tabernacle frame of a version in the Louvre (Coll. Davillier) with a relief of the Resurrection in the lunette is classified by Molinier as Italian and the framing of the present example is accepted by Ricci as Venetian. Despite the contrast in style between the lunette of God the Father (which seems to be the work of a Venetian artist active about 1500) and the central plaquette, it cannot be assumed that they were necessarily cast in different studios. A version in the Morgenroth collection is accepted by Middeldorf as Italian, in contradistinction to those versions of the plaquette alone (e.g. in Berlin) which are certainly of German origin. An example in silver dated 1511, formerly in the Bonnaffé Collection, suggests that production of the plaquettes continued till the early sixteenth century.

*Literature:* Molinier, No. 722; Migeon, in *Les Arts*, No. 80, August 1908, p. 32; Bange, *D.M.*, p. 70, No. 1504; Ricci, ii, p. 276, No. 422; Cott, p. 159; Middeldorf, *Morgenroth*, p. 47, No. 336.

### 335 : Figure 264

THE RESURRECTION. Very dark brown patina. H. 16.7 cm., W. 10.6 cm.

A.549.271B

The central relief, which is mounted as a pax, shows the risen Christ standing in the foreground with right arm raised. Behind him is the entrance to the sepulchre, and in the lower corners are two sleeping soldiers. At the sides are pilasters, and at the base is a strip of foliage. Above is a frieze with three male masks surmounted by a circular medallion with God the Father in benediction supported by two dolphins. A finial above the roundel has been broken off. The rear support has been removed.

This fine pax, of which a second version appeared in the Courajod (1911, No. 43) and Sambon (1914, No. 114) sales, is classified by Molinier, followed by Ricci, as a Venetian work of the late fifteenth century. Its style and handling are reminiscent of the work of Maffeo Olivieri, and an origin in Brescia or Venice in the first quarter of the sixteenth century is very probable.

*Literature:* Molinier, No. 436; Migeon, in *Les Arts*, No. 80, August 1908, p. 30; Ricci, ii, p. 196, No. 271; Cott, p. 146.

## 336 : Figure 265

SAINT JOHN THE BAPTIST. Circular. Medium brown patina. Diameter 5.9 cm. A.561.283B

The Baptist is shown in full-length with his right hand raised in blessing. In his left arm are a lamb and a cross with a scroll inscribed: ECCE AG/NVS DEI. Behind to right and left are trees. The flat rim is inscribed with the words: EST ID EST ID EST. ID. EST. Flat rim. Hole at top.

Regarded by Molinier and Ricci as North Italian, end of the fifteenth century, the plaquette, which also exists in gilded versions in Berlin and the Victoria and Albert Museum, London, is classified by Bange and MacLagan as Venetian, early sixteenth century. An example in the Lanna collection bore the inscription: IN TERMATOS MVLIERV SVREXIT MAIOR IOVANS BAPTISTA. The plaquette seems to date from the early sixteenth century.

*Literature:* Molinier, No. 471; Bange, No. 585; MacLagan, p. 58; Ricci, ii, p. 204, No. 283; Cott, p. 147.

## 337 : Figure 266

THE BAPTISM OF CHRIST. Rectangular. Gilt bronze (gilding rubbed). H. 7.4 cm., W. 5.4 cm. A.602.324B

On the left is Christ standing frontally with clasped hands. The River Jordan flows at his feet. St. John in profile to the left and holding a long staff terminating in a cross, pours water on his head. Above is the Holy Ghost. To the left a tree and to the right a rocky landscape. In the upper left and right corners the letters Z and B. Framed in a moulded rim cast separately.

An example of this rare plaquette in silver-gilt mounted as a pax is in the Morgenroth collection. It is suggested by Ricci that the letters ZB are 'doubtless intended for Z(uane) B(ellini)'. This hypothesis is accepted by Middeldorf. The relationship of the scheme to works by Giovanni Bellini is tenuous, and it is likely that the initials stand for Z(uane) B(attista).

*Literature:* Ricci, ii, p. 224, No. 323 (as Venice, early sixteenth century); Cott, p. 154; Middeldorf, *Morgenroth*, No. 182 (as Venice, ca. 1500).

## 338 : Figure 269

THE TRIUMPH OF CUPID. Circular. Dark brown patina. Diameter 7.7 cm. A.288.11B

The plaquette, which has a bevelled edge and a beaded rim in the form of small incuse dots, shows five putti supporting an inverted circular shield. In the centre of the shield is a globe balanced on two cornucopias, on which is a blindfold figure of Cupid in left profile, aiming an arrow at a flying figure, whose feet are protected by a shield or disc. Hole at top.

Versions of the plaquette exist in the Museo Nazionale, Florence, Berlin, Vienna, Naples and elsewhere. As noted by Molinier, a variant of the scheme appears on the doorway of the Palazzo Stanga at Cremona, now in the Louvre. The plaquette is given by Molinier to the school of Donatello. A direct ascription to Donatello is advanced by Bode, Bange and Ricci, and is rejected by Planiscig, who regards the relief as the work of a North Italian artist of the end of the fifteenth century. This dating is likely to be correct. The poses of two of the putti seem to depend from the Saturn Throne in the Museo Archeologico in Venice, while the putto in the foreground on the right recurs on the stem of a holy-water basin from the workshop of Pietro Lombardo in St. Mark's. A larger rectangular plaquette of playing putti in Berlin (Bange, No. 296), in which the putto in the left foreground appears again, seems to have been made in the same studio. The bevelled rim tends to confirm the theory of Bange that the plaquette was made for insertion in a sword pommel.

*Literature:* Molinier, No. 78 (as School of Donatello); Bode, in *J.P.K.*, v, 1884, p. 42 n. (as Donatello); Bode, No. 636 (as Donatello); Bange, No. 297 (as Donatello); Planiscig, *Est. K.*, No. 378 (as North Italian); Planiscig, *V.B.*, pp. 327-8; Ricci, ii, p. 16, No. 11 (as Donatello); Cott, p. 141 (as attributed to Donatello).

## 339 : Figure 270

THE TRIUMPH OF NEPTUNE. Circular. Dark reddish brown patina (black lacquer somewhat rubbed). Diameter 21.6 cm. A.583.305B

Neptune (right) is seen in left profile in a boat drawn by two sea-horses. He holds a trident in his right hand. In the centre foreground is a triton, immersed in water to the knees, guiding one of the horses, and on the left is a nereid, with right arm raised and hair blowing in the breeze. She holds an indistinguishable object in her left hand.

The relief, which is comparable to No. 76 and is also related to the work of Alessandro Leopardi, was regarded by Molinier as Paduan, in the style of Mantegna, and by Ricci as North Italian, early sixteenth century. Unlike No. 76, the scheme does not depend from a Mantegna engraving, and its source is unidentified. In addition to versions of the relief in the Louvre and the De Noailles (former Bischoffsheim) collection, which, like the present example, are cast solid with a flat back, inferior after-casts of the composition, in which the back is hollowed out, are also known. The present relief is superior to an example in the Untermeyer collection, New York, and inferior to a version in the Louvre (Inv. OA 9152), in which the Neptune and Triton are bearded.

*Literature:* Molinier, No. 406; Migeon, in *Les Arts*, No. 73, January 1908, p. 32; Ricci, ii, p. 214, No. 305; Cott, p. 154; Gonse, in *G.B.A.*, xiv, 1876, p. 516 (for Louvre relief);

Giraud, *Les Arts du métal*, 1881, pl. XX-3 (for Noailles relief); Hackenbroch, in *Connoisseur*, cxlix, 1962, pp. 19-23 (example in Untermeyer collection as Paduan, ca. 1520); Hackenbroch, *Bronzes and other Metalwork and Sculpture in the Irwin Untermeyer Collection*, 1962, pp. xviii, 12, pl. 26 (as Veneto-Paduan).

### 340 : Figure 268

AN ASSEMBLY OF GODS. Oblong with irregular concave ends. Dark lacquer (much rubbed) over light brown bronze. H. 6.5 cm., W. 15 cm. A.528.250B

The plaquette, which has a moulded border and shows (right to left) the naked figure of Mercury, holding a caduceus, in conversation with a bearded male figure holding a trident; a female figure holding an oar or rudder; a reclining bearded male figure, with a youth pouring wine behind him; a naked youth (Neptune ?) holding a trident; a woman with back turned; a youth in left profile kneeling before a bearded man holding an hour-glass (Saturn ?); a naked man posed frontally with a boat or rudder on his shoulders, the end of which is held by a garlanded youth on the left; and a draped woman with a torch. Two holes at top.

Apparently made as the side of a box or inkstand, the relief exists in a second version in the Victoria and Albert Museum. All authorities agree in regarding it as Paduan of the end of the fifteenth century (Molinier and Ricci) or the first quarter of the sixteenth century (MacLagan). The title under which the plaquette is known goes back to Molinier, as does the identification of many of the figures. There are some discrepancies in the published descriptions of the plaquette, Mercury being variously identified with the second figure from the left (MacLagan) and the second figure from the right (Molinier and Ricci). MacLagan draws attention to the fact that many of the figures hold marine attributes, and infers that the whole group may have an allegorical significance. An origin in Venice in the circle of Leopardi is more probable than an origin in Padua.

*Literature*: Molinier, No. 398; Migeon, in *Les Arts*, No. 80, August 1908, p. 29; MacLagan, p. 44; Ricci, ii, pp. 182-3, No. 250; Cott, p. 146.

## NORTH ITALIAN (UNLOCATED): LATE FIFTEENTH AND EARLY SIXTEENTH CENTURY

### 341 : Figure 287

THE ARREST OF CHRIST. Circular. Light brown patina. Diameter 2.9 cm. A.365.88B

The plaquette, which is reduced to a circle, has a rectangular figured area demarcated at top and bottom and on the right by a rim-fillet; it is cut on the left. In the centre at the back is Christ held captive by a soldier. To the left, beside a tree, St. Peter, with drawn sword, cuts off the ear of Malchus, who appears in the centre foreground with back turned. A fleeing figure is on the right. In the exergue is the word *RESPICE*.

A companion relief of Christ nailed to the Cross in Berlin, also reduced to a circle and also bearing the word *RESPICE*, is regarded by Bange as Paduan ca. 1500. Both plaquettes seem to have been made as part of a larger series of Passion scenes. A plaquette of St. Jerome in Berlin is assigned by Bange to the same hand. The present plaquette is described by Ricci as 'A Combat'.

*Collection*: Bardini (sale London, 26 May 1902, No. 270). *Literature*: Bange, No. 553 (as Paduan ca. 1500); Ricci, ii, p. 66, No. 88 (as Italian about 1480); Cott, p. 145 (as Italian, about 1480).

### 342 : Figure 284

THE DEPOSITION. Rectangular. Medium brown patina. H. 6.9 cm., W. 5.2 cm. A.522.244B

In the centre the body of Christ is released by two men standing on ladders propped against the back and front of the arms of the cross. On the left is the fainting Virgin attended by two holy women and accompanied by standing male and female figures. To the right a man with back turned steadies the ladder which leads up to the cross. On the extreme right is a standing soldier with back turned, and behind the ladder are two further standing figures. Above a hilly background the sky is filled with horizontal lines of cloud. At the top are the remains of a suspension loop cast in one with the relief. On the back is the incised inscription: *IM MDS* and below it is the monogram *MR*. Hole at top.

The plaquette is based on an engraving after Mantegna (B.4), and is rightly identified by Molinier as a companion piece to a plaquette of the Entombment (Molinier, No. 385), which is also derived from a Mantegna engraving. It is listed by Bange among the works of miscellaneous Paduan masters from the circle of Moderno. The two plaquettes occur with some frequency, and are of indifferent quality; in the present case Mantegna's composition is cut on the right and the rock forms in the background of the engraving are replaced by a conventional landscape. The inscription and monogram do not appear in other examples, and are unexplained.

*Collection*: Spitzer (sale Paris, 14 April 1893, ii, p. 6, No. 1533).

*Literature*: Piot, in *G.B.A.*, 2<sup>e</sup> pér., XVIII-2, 1878, pp. 1068-9 (as Daniele Arcioni); Molinier, No. 384 (as Paduan);



Bange, No. 525 (as Paduan); MacLagan, p. 44 (as Paduan, about 1500-1525); Ricci, ii, p. 180, No. 244 (as Paduan); Cott, p. 145 (as Paduan, fifteenth century); Hind, *E.I.E.*, pl. 502 (for engraving after Mantegna).

### 343 : Figure 285

THE LAMENTATION OVER THE DEAD CHRIST. Trapezoidal. Dark brown patina. H. 7.8 cm., W. 11.2 cm. A.524.246B

The plaquette, which has a flat outer rim and an inner border of acanthus foliage, shows (centre) the Virgin seated frontally with the body of the dead Christ on her knees. Christ's head is supported by the standing figure of St. John (left), and his left hand is held by St. Mary Magdalen, who kneels in profile on the right. Hole at top.

The relief, of which no other example is recorded, seems to have been made for insertion in the base of a Crucifix. It is regarded by Molinier and Ricci as Paduan. Middeldorf (private communication) compares the scheme with a painted altarpiece shown in the background of Romanino's *Mass of St. Apollonius* in Santa Maria Calchera at Brescia (1516-20). The plaquette dates from the first quarter of the sixteenth century, not from the fifteenth century as assumed by Ricci.

*Literature:* Molinier, No. 387; Ricci, ii, p. 181, No. 246 (as Paduan, fifteenth century); Cott, p. 146 (as Paduan, fifteenth century).

### 344 : Figure 286

THE DEAD CHRIST TENDED BY FOUR ANGELS. Silhouetted contour. Medium brown patina. H. 9.4 cm., W. 11.8 cm. A.286.9B

The plaquette shows the Dead Christ (centre) in half-length in the tomb, supported by two angels, each of whom has one foot on the edge of the sarcophagus. The heads of two further angels appear behind.

In a variant of the plaquette, in the Louvre, the figures are not silhouetted, and a cross is shown behind the central group. Versions with a plain ground are also known. The plaquette is related by Molinier to a Vicentine wooden relief in the Louvre. An example of the relief in Berlin is given by Bange to a Paduan follower of Donatello. For Ricci 'it is obvious that (the plaquettes) all proceed from a sculpture by Donatello'. The scheme is not, however, directly related to that of the marble Dead Christ tended by Angels by Donatello in the Victoria and Albert Museum London, of the bronze relief of the Dead Christ with two Angels on the Padua altar, or of the Bellini Pietà at Rimini, with which it is compared by Bange and for which a Donatellesque source has sometimes been presumed. Middeldorf (private communication) suggests that it is

Milanese. It appears to date from the last quarter of the fifteenth century.

*Literature:* Molinier, Nos. 73, 74 (as School of Donatello); Ephrussi, in *L'Art*, xxxiv, 1883, p. 252; Dubouloz, in *L'Art*, 2<sup>e</sup> sér., iii, 1894, p. 281; Migeon, in *Les Arts*, No. 80, August 1908, p. 16 (as Donatello); Bange, No. 353 (as Paduan follower of Donatello); Ricci, ii, p. 14, No. 9 (as Donatello); Cott, p. 141 (as attributed to Donatello).

### 345 : Figure 293

PIETÀ. Arched. Gilt bronze (much rubbed on exposed surfaces). H. 11.3 cm., W. 7.2 cm. A.560.282B

The plaquette, which has a flat projecting border for insertion in a pax, shows the dead body of Christ in three-quarter length in the sarcophagus. Behind is a curtain. At the base of the relief is a garland with two cherub heads, and round the sides and top runs a border of acanthus foliage. Two marks at which supports were attached at the back show that the plaquette was at one time mounted as a pax. Notches at bottom right and left.

A version of the central relief without the frame is in Berlin (Bange, No. 720) along with two variants (Bange, Nos. 721, 722) in which the central figure is flanked by ornamented pilasters and surmounted by a triangular pediment with a cherub head. All three reliefs are assigned by Bange to a North Italian studio active in the early sixteenth century. An early sixteenth-century dating is also presumed by Molinier for the present relief, which is redated by Ricci to the fifteenth century. A version in the Morgenroth collection is classified by Middeldorf as North Italian, fifteenth century. The plaquette seems to have enjoyed great popularity, but there is no evidence as to the centre in which it was produced.

*Literature:* Molinier, No. 467; Bange, Nos. 720, 721, 722; Ricci, ii, p. 203, No. 282; Cott, p. 147; Middeldorf, *Morgenroth*, No. 180; Middeldorf, in *A.B.*, xxx, 1948, p. 152.

### 346 : Figure 289

SAINT JEROME. Rectangular. Medium brown patina, H. 8.8 cm., W. 6.8 cm. A.525.247B

St. Jerome is shown kneeling at the entrance to a cave beneath a wooded hill. In the left foreground is a dead tree formed into a Crucifix. Beneath it is a skull, and in front is the lion. Further back, on a low table, is an open book. In the distance is an extensive landscape with a labourer ploughing and other figures, ships sailing on a sea or river, and beyond them a city on a hill. The plaquette has a moulded rim. Hole at top.

The plaquette is regarded by Molinier and Ricci as Paduan, fifteenth century, and is given by Bange to Moderno.

Bange relates the scheme to that of a bronze tabernacle door with St. Mary Magdalen in the sacristy of the Frari, Venice (datable before 1487 and wrongly ascribed to Bellano). Though the iconographical scheme is related in reverse to those of No. 156 and No. 183, the treatment is less sophisticated, and the plaquette can hardly be a work of the same hand. Its style is difficult to localise, but is possibly Venetian.

*Literature:* Molinier, No. 388; Bange, No. 434; Ricci, ii, p. 181, No. 247; Cott, p. 146.

### 347 : Figure 290

SAINT JEROME. Pear-shaped. Medium brown patina. H. 7.3 cm., W. 4.7 cm. A.683.405B

In the centre foreground St. Jerome kneels before a crucifix (left). Beside him is the lion. Behind stretches an extensive landscape with a wooded crag in the centre and a chapel nearby. Narrow rim-fillet. Hole at top.

As noted by Bange and Middeldorf, the scheme is adapted from the Dürer engraving of St. Jerome (B.61), the date of which (ca. 1496-7) provides a *terminus post quem* for the plaquette. A version of the plaquette in Berlin, corresponding in form with the present example, is assumed by Bange to have been made as the cover of a lamp. A circular version, showing the foreground alone with the addition of a cave on the right, is found in Berlin, the Morgenroth collection and elsewhere.

*Literature:* Molinier, No. 579 (as Italian, early sixteenth century), No. 697 (circular version as German, early sixteenth century); Bange, Nos. 561, 562 (as Paduan, about 1500); Ricci, ii, p. 266, No. 405 (as Italian, sixteenth century); Cott, p. 158; Middeldorf, *Morgenroth*, No. 219 (as North Italian, early sixteenth century).

### 348 : Figure 291

THE DEATH OF CYRUS. Circular. Gilt bronze (much rubbed on the knee of Tomyris and elsewhere). Diameter 7 cm. A.360.83B

The plaquette, which has a beaded rim cast separately (see back), shows (left) Tomyris, Queen of the Scythians, mounted on horseback with a wand in her right hand. Beside her is an attendant. On the extreme right a male figure displays the truncated head of Cyrus, before placing it in a bag held open by two men. At the back is a foot-soldier bearing a trophy or standard, and in the centre at the base is a helmet. The raised exergue is void.

An example of this rare plaquette in Berlin has in the exergue the inscription FORTI.TOMYRI. The state of the gilding in the exergue of the present version suggests that this inscription was once present and has been erased. The

attribution to the Pseudo-Melioli is due to Ricci, and is not convincing.

*Collection:* Hainauer.

*Literature:* Molinier, No. 621 (as Italian, fifteenth century); Thieme, in Bode, *Die Sammlung Oscar Hainauer*, 1897, p. 99, No. 238, *Bronze plaques and medals*, No. 70 (as Paduan, ca. 1500); Bange, No. 700 (as North Italian, about 1500); Ricci, ii, p. 62, No. 83 (as Pseudo-Melioli); Cott, p. 144 (as Pseudo-Melioli).

### 349 : Figure 298

YOUTH MOUNTED ON A BULL. Circular. Gilt bronze. Diameter 3 cm. A.356.80B

The plaquette, which is slightly concave, shows a naked youth astride a bull walking to the right. He holds the horns of the bull with his left hand, and has a whip or wand in his right. The exergue is void.

Classified by Bange as North Italian, beginning of the sixteenth century, this fine and delicate plaquette is tentatively given by Ricci to the Pseudo-Melioli. There are no obvious grounds for associating it with the Pseudo-Melioli's works.

*Literature:* Migeon, in *Les Arts*, No. 80, August 1908, p. 23 (as Melioli); Bange, No. 707 (as North Italian, beginning of the sixteenth century); Ricci, ii, p. 61, No. 80 (as Pseudo-Melioli); Cott, p. 144 (as Pseudo-Melioli).

### 350 : Figure 301

THE THREE SONS WITH THEIR FATHER'S CORPSE. Rectangular (irregular). Dark brown patina. H. 4.3 cm., W. 8.2 cm. A.567.289B

To the left, tied to a tree, is the body of a bearded man in profile to the right. Beside it is a bier. In the centre are the three sons, one of them kneeling in profile to the right before a seated man who is accompanied (extreme right) by two standing soldiers. The plaquette, which is in the form of an irregularly trimmed rectangle, has a moulded rim and a band of decorative foliage along the lower edge. Hole at top.

The subject is mistakenly described by Ricci as the Martyrdom of a Female Saint. No. 380 depicts the same scene, with the body of the father similarly posed. As observed by Molinier, the plaquette is by the same hand as No. 351. A note by Ricci on other examples of the composition is a synthesis of information from Molinier (Nos. 477, 627) on two unrelated plaquettes. An example of the plaquette is in the Victoria and Albert Museum.

*Literature:* Molinier, No. 477 (as North Italian, end of the fifteenth century); Maclagan, p. 59 (as North Italian);

Ricci, ii, p. 206, No. 289 (as North Italian, about 1500); Cott, p. 147.

### 351 : Figure 299

A TRIUMPH. Trapezoidal. Medium brown patina. H. 4.7 cm., W. 6.3 cm. A.568.290B

The plaquette, which is surrounded by a moulded rim with a band of decorative foliage along the lower edge, shows six horsemen riding to the left carrying laurel branches.

As observed by Molinier, the plaquette is by the same hand as No. 350. A version in Berlin is identified by Bange as part of an inkstand on the basis of a cognate relief on the back of an inkstand in the Davilliers collection in the Louvre.

*Literature:* Molinier, No. 504 (as North Italian, end of the fifteenth century); Bange, No. 551 (as Paduan, about 1500); Ricci, ii, p. 206, No. 299 (as North Italian, about 1500); G.B.A., xxviii, p. 185 (for Louvre inkstand); Courajod, *Le Baron Davilliers et la collection léguée par lui au Musée du Louvre*, p. 1; *Catalogue de la collection Davilliers*, No. 102, p. 78 (for Louvre inkstand).

### 352 : Figure 305

AN AMAZON. Oval. Greyish patina. H. 6.7 cm., W. 4.1 cm. A.575.297B

A naked Amazon is shown posed frontally with two arrows in her left hand and a tall bow in her right. Raised foliated rim.

The subject is interpreted by Bange as 'Junges Mädchen mit den Waffen Amors'. A *terminus ante quem* for the plaquette is supplied by the doorway of ca. 1496 from the Palazzo Stanga at Cremona (Louvre, Paris), on which it is reproduced. It cannot therefore have been made, as supposed by Bange, in the first half of the sixteenth century. Versions of the plaquette exist at Weimar and elsewhere.

*Collection:* Spitzer (sale Paris, 14 April 1893, ii, No. 1544). *Literature:* Molinier, No. 499 (as North Italian, fifteenth century); Bange, No. 573 (as Paduan); Ricci, ii, pp. 210-11, No. 297 (as North Italian, about 1500); Cott, p. 148; Schuchardt, *Goethes Kunstsammlungen*, 1848, ii, p. 23, No. 59.

### 353 : Figure 300

A SACRIFICE. Light brown patina. H. 5.5 cm., W. 3.8 cm. A.574.296B

The plaquette, which is irregular in form and is surrounded by a plain raised fillet with a silhouetted palmette and inverted scrolls above, shows a circular altar surrounded by seven male figures, of whom five bear standards. Above is a garland.

No other example of the composition is recorded, and there are no means by which it can be localised. It is classified by Ricci as North Italian, about 1500.

*Literature:* Ricci, ii, p. 210, No. 296; Cott, p. 148.

### 354 : Figure 294

NEPTUNE. Oval. Medium brown patina. H. 4.2 cm., W. 5.1 cm. A.308.31B

Neptune stands in the centre in a chariot drawn by four sea-horses. Posed frontally, he holds a trident in the right hand and a sail in the left. Hole at foot.

This rare plaquette is classified by Molinier and Ricci with works after the antique. No comparable classical cameo is known, and Bange regards an example in Berlin as the work of an unidentified North Italian artist active about 1480. A Florentine origin is also possible.

*Literature:* Molinier, No. 13; Bange, No. 679; Ricci, ii, p. 33, No. 31; Cott, p. 142.

### 355 : Figure 288

VULCAN FORGING THE ARROWS OF CUPID. Circular. Medium brown patina. Diameter 3.1 cm. A.464.187B

Vulcan is seated on the left before a cave with his anvil between his legs. In the centre a winged female figure, with a trumpet in her right hand, holds the hand of Cupid (right). Double moulded rim.

The plaquette, of which other versions are in the British Museum and in the Estensische Kunstsammlung, Vienna, represents the same subject as circular and oval plaquettes in Berlin (Bange, Nos. 495, 496, 497), where Vulcan is seated on a ledge of rock not on the ground and Venus Victrix is represented nude. The cartoon of Vulcan corresponds closely with that of another plaquette in Berlin with the legend AMOR VINCIT OMNIA (Bange, No. 544). An attribution to Moderno, proposed by Molinier, is accepted by Ricci. The Vienna version is designated 'Style of Moderno' by Planiscig. It is unlikely that the present design (which combines a number of conventional features from anonymous Paduan plaquettes) was prepared by Moderno or cast in Moderno's shop.

*Literature:* Molinier, No. 189; Ricci, ii, pp. 142-3, No. 187; Cott, p. 152 (all as Moderno); Planiscig, *Est. K.*, No. 362 (as Style of Moderno).

### 356 : Figure 296

ALLEGORY OF MUSIC. Rectangular. Medium brown patina. H. 11.5 cm., W. 7.1 cm. A.593.315B



On the moulded base stands a youthful male nude with a cloak attached to his left elbow. In his left hand is a horn. His raised hand grasps the upper branch of a tree, from whose trunk are suspended cymbals, a lyre, a syrinx, two trumpets, a tortoise-shell, a lute and a bow. In the lower right corner are a fire and anvil and a trumpet.

Undistinguished example of a plaquette which exists in a number of collections. A variant in the Morgenroth collection shows the skin of an animal suspended from the left arm. As noted by Bange, the figure is adapted from that of a youth in Mantegna's engraving of the Bacchanal with a Winepress. The plaquette reverses and simplifies Mantegna's scheme, and was presumably adapted from an engraving in reverse (see below). The articulation and type of the figure recalls that of the Neptune in No. 339.

*Literature:* Molinier, No. 618 (as anonymous Italian, beginning of the sixteenth century); Bange, No. 724 (as unidentified North Italian); Ricci, ii, p. 220, No. 315 (as North Italian, early sixteenth century); Cott, p. 155; Middeldorf, *Morgenroth*, No. 215 (as Paduan, early sixteenth century); Hind, *E.I.E.*, pl. 493 (for reversed impression of engraving).

### 357 : Figure 297

ALLEGORICAL FIGURE. Circular. Medium brown patina. Diameter 5.5 cm. A.569.291B

A draped female figure is seated frontally with right hand raised and a lamb at her side. Raised ground line.

No other example of the plaquette is recorded. The subject is identified by Molinier as Religion (?) and by Ricci as an allegorical figure.

*Literature:* Molinier, No. 478 (North Italian, end of the fifteenth century); Ricci, ii, p. 206, No. 291 (North Italian, about 1500); Cott, p. 147.

### 358 : Figure 295

ALLEGORICAL SCENE. Circular, inserted in the four-lobed pommel of a sword hilt. Gilt bronze. Diameter (overall) 5 cm. Diameter (plaquette) 3.3 cm. A.598.320B

A naked winged youth is represented standing frontally on a low plinth, with a winged Victory on a globe in his raised left hand. To the right is seated a naked man holding an indistinguishable object in his left hand, and to the left is a standing youth holding a trophy and a severed head. On the extreme left is an indistinct object suspended from a tree. Framed in a beaded rim repeated on the back.

No other example of the plaquette is recorded, and the subject has not been explained.

*Literature:* Ricci, ii, p. 222, No. 320 (as North Italian, early sixteenth century); Cott, p. 155.

### 359 : Figure 292

MARS. Circular. Medium brown patina. Diameter 6.7 cm. A.685.407B

The plaquette, which is convex and is framed in a broad border of military trophies with inner and outer moulded rims, shows Mars turned to the left seated on a cuirass. He holds a helmet on his right knee, and his left hand rests on a shield, near which is a spear propped up against a tree. A quiver hangs from second tree on the left hand side.

Ricci suggests that the plaquette, which is not recorded in any other version, was made for insertion in a sword-pommel. The style argues a North Italian origin, and a date in the first quarter of the sixteenth century. The frame is reminiscent of No. 113, and recalls the style of the master signing IO.F.F.

*Literature:* Ricci, ii, p. 267, No. 407; Cott, p. 158 (both as Italian, sixteenth century).

### 360 : Figure 302

PART OF A SWORD-POMMEL. Light brown patina. H. 3.8 cm., W. 3.7 cm. A.380.103B

The plaquette, which has a convex surface and is irregularly shaped with a moulded border terminating in palmettes, shows at the top two centaurs holding up a circular medallion with a laureated head. Beneath, on a smaller scale, under three arches, are figures of Hercules and the Hydra, Venus and Mars. Hole at top.

An ascription to Caradosso proposed by Migeon is retained by Ricci. An analogous sword-pommel is in the Wallace Collection, London.

*Collection:* Leclanché (sale Paris, 23 May 1892, No. 198).

*Literature:* Migeon, in *Les Arts*, No. 80, August 1908, p. 18; Ricci, ii, p. 75, No. 103; Cott, p. 148; Laking, *European Arms and Armour*, ii, 1920, p. 295, fig. 675 (for sword-pommel in Wallace Collection).

### 361 : Figure 303

FIVE PUTTI AT PLAY. Rectangular. Dark brown patina. H. 4.4 cm., W. 7.9 cm. A.289.12B

The plaquette, which is surrounded by a treble rim-fillet trimmed irregularly at the base and sides, shows a putto wearing a bearded male mask advancing to the left towards a second putto, who falls backwards on the ground in fright and is supported by a third putto on the extreme left. To the right are two further putti, one holding a vase and the other playing a flute. Upper left corner cut diagonally.

The relief, which occurs with great frequency, is designed for insertion in an inkstand or sand-box. At least two

examples of the complete inkstand are recorded, one of them in the former Pierpont Morgan collection and the other in Berlin. The plaquette is given by Molinier to the School of Donatello, by Bange to an artist working in the style of Donatello, and by MacLagan to Donatello's workshop. A direct ascription to Donatello is proposed by Ricci. The plaquette is attributed by Planiscig to Riccio, and is regarded by Middeldorf as North Italian. The genesis of the motif of putti frightened by a mask is classical, and no significance therefore attaches to the fact that it appears again on one of the reliefs of Riccio's Della Torre monument (Louvre). The supposed affinities with the work of Donatello and Riccio are inconclusive, but a North Italian origin is probable.

*Literature:* Molinier, No. 79; Bange, No. 299; MacLagan, p. 17; Planiscig, *Riccio*, pp. 309, 491; Ricci, ii, p. 16, No. 12 (as Donatello); Cott, p. 141 (as attributed to Donatello).

### 362 : Figure 306

HEAD OF MEDUSA. Rectangular. Bronze silvered. H. 2.9 cm., W. 4.6 cm. A.491.213B

The plaquette, which has a double rim-fillet damaged in the lower left and upper right corners, shows the head of Medusa with eyes down-turned supported by two flying putti. In the upper left-hand corner the stamped collector's mark BM.

The two flying putti correspond with those in No. 363, but the Medusa head is differently posed. As noted by Ricci, the two plaquettes are by separate hands. The present plaquette seems to have been intended for the end of a small box.

*Collection:* Baron de Monville (sale Paris, 24 January 1861, No. 107); Signol (sale Paris, 1 April 1878, No. 315).

*Literature:* Molinier, No. 212 (as Moderno); Ricci, ii, p. 159, No. 213 (as Paduan, early sixteenth century); Cott, p. 153 (as Moderno?).

### 363 : Figure 304

HEAD OF MEDUSA. Circular. Medium brown patina. Diameter 4.5 cm. A.490.212B

Medusa head shown frontally supported by two flying putti. Hole at top.

The plaquette exists in a circular and a rectangular form. The attribution to Moderno is due to Molinier, and is accepted by Bange and Planiscig, but is rejected by Ricci in favour of a generic ascription to a Paduan artist of the early sixteenth century.

*Literature:* Molinier, No. 212; Bange, No. 487; Planiscig, *Bronzeplastiken*, No. 415 (for rectangular variant); Ricci, ii, p. 159, No. 212; Cott, p. 153 (as Moderno?).

## ITALIAN (UNLOCATED): FIFTEENTH AND EARLY SIXTEENTH CENTURY

### 364 : Figure 314

VIRGIN AND CHILD ON A CRESCENT MOON. Pax with silhouetted contour. Light brown patina. H. 10.1 cm., W. 6.2 cm. A.702.424B

The plaquette, which is framed in fluted pilasters with an open-work upper section consisting of a scallop shell between two scrolls, shows the Virgin in half-length in profile to the right bending over the Child, who lies with head upturned on her left arm. The figure of the Virgin terminates beneath in a crescent moon. Loop for suspension at top.

The figure of the Virgin recurs in a circular plaquette in Berlin beneath a canopy held by four angels. The Berlin plaquette is explained by Bode as a derivative from the reverse of a lost medal of Jean Duc de Berry possibly by Michelet Saulmon, and is ascribed by Bange to the so-called Meister der Kaisermedaillen, an artist who was responsible for two celebrated Burgundian medals of Heraclius and Constantine. As observed by Pächt, the iconography of the Virgin and Child in a crescent moon occurs in manuscript illumination in the context of the scene of Augustus and the Sibyl, and is so employed by the Limbourg brothers before 1413 in the *Belles Heures du Duc de Berry* (f. 26v) and in the *Très Riches Heures* at Chantilly (f. 22v). The fluted pilasters and open-work upper section suggest that we have here to do with an Italian variant of the Berlin plaquette. A version in the Louvre is classified by Molinier as Italian.

*Collection:* Spitzer (sale Paris, 14 April 1893, ii, p. 13, No. 1539).

*Literature:* Molinier, No. 719; Migeon, in *Les Arts*, No. 80, August 1908, p. 32; Bode, in *Antliche Berichte*, xxxviii, 1916-17, c. 317; Bode, in *Archiv für Medaillen und Plakettenkunde*, 1922, p. 1 ff.; Bange, *D.M.*, p. 75, No. 2181; Ricci, ii, p. 278, No. 424 (as Flemish, fifteenth century); Cott, p. 159; Pächt, in *G.B.A.*, 1963, pp. 109-22 (for iconography).

### 365 : Figure 307

VIRGIN AND CHILD. Silhouetted contour. Light brown patina. H. 13.7 cm., W. 3.6 cm. A.294.17B

The Virgin is shown standing in full-length on a base formed by a double scroll. She holds the Child on her left arm. Hole in centre above knee.

The applique, of which another example is in the Louvre, is regarded by Ricci as 'obviously a product of Donatello's

workshop, probably Florentine', and is compared by him with an applique with a standing Virgin in Berlin (Bange, No. 350). The Berlin applique is given by Bange to a Paduan follower of Donatello. A second plaquette in Berlin (Bange, No. 349) and three plaquettes in Vienna mentioned by Ricci have no relevance to the present relief. The Virgin's halo has been trimmed for insertion in a frame or tabernacle.

*Literature:* Molinier, No. 457 (as North Italian, fifteenth century); Migeon, No. 30 (as Florentine, fifteenth century); Ricci, ii, p. 24, No. 17 (as Florentine, fifteenth century); Cott, p. 142.

### 366 : Figure 308

SAINT GEORGE AND THE DRAGON. Applique with silhouetted contour. Light brown patina. H. 12.5 cm., W. 5.6 cm. A.554.276B

St. George is represented with legs apart standing on the dragon. He holds a small shield in his left hand; in his raised right hand is a scimitar which passes behind his head. Beneath the dragon is a moulded console broken irregularly at the base. Hole for attachment in the dragon's wing.

Examples of the applique exist in the Museo Nazionale, Florence, in Berlin and elsewhere. In the Berlin version the moulded console is complete. The relief is regarded by Bange as North Italian; this designation is preserved by Ricci. The theory of a North Italian origin, while possible, is not mandatory, and there is nothing to preclude the possibility that the relief was made in Tuscany.

*Collection:* Löbbecke, Brunswick (sale Munich, 26 November 1908, p. 99, No. 867, pl. xli).

*Literature:* Bange, No. 688; Ricci, ii, p. 200, No. 276; Cott, p. 147.

### 367 : Figure 309

SAINT SEBASTIAN. Applique with silhouetted contour. Gilt bronze. H. 12.6 cm. A.556.278B

The Saint, nude save for a loincloth, is shown standing frontally before a tree-trunk with his arms tied behind his back. Holes for arrows in right breast and thigh.

Applique for attachment to a Crucifix or other subject. The place of origin cannot be established. No other version is recorded.

*Literature:* Ricci, ii, p. 202, No. 278 (as North Italian, fifteenth century); Cott, p. 147.

### 368 : Figure 313

SAINT SEBASTIAN. Applique with a silhouetted contour. Gilt bronze. H. 7.9 cm., W. 3.5 cm. A.557.279B

The Saint is shown in half-length wearing a loincloth with hands clasped in prayer. At the top a ring for suspension.

Perhaps identical with a relief in the Bardini sale (London, 26 May 1902, No. 5). No other version is recorded.

*Literature:* Ricci, ii, p. 202, No. 279 (as North Italian, fifteenth century); Cott, p. 147.

### 369 : Figure 315

SAINT JEROME. Rectangular. Medium brown patina. H. 6.5 cm., W. 4.9 cm. A.562.284B

Within an oval moulded rim the Saint, dressed as a Cardinal, is shown seated with his right hand on an open book resting on his knee. Two large holes in upper corners.

No other version of the plaquette is recorded. Its unusually great depth suggests that it was made for insertion in the base of a crucifix or candlestick.

*Literature:* Molinier, No. 476 (as North Italian, end of the fifteenth century); Ricci, ii, p. 204, No. 283 (as North Italian, about 1500); Cott, p. 147.

### 370 : Figure 310

SAINT MARY MAGDALEN. Circular. Dark brown patina. Diameter 4.6 cm. A.378.101B

The Magdalen stands in full face with a vase of ointment in her right hand. On either side are rocks and trees. Raised laurel-wreath border. Three holes.

The plaquette is given by Migeon to Caradosso, and is regarded by Ricci as the work of the same artist as plaquettes of St. Barbara, St. Agatha, and three female saints in Berlin, all of which are classified by Bange as Venetian. The affinities with the Berlin plaquettes are illusory, and the present plaquette, of which no other version is recorded, cannot be satisfactorily localised.

*Literature:* Migeon, in *Les Arts*, No. 80, August 1908, p. 18 (as Caradosso); Bange, Nos. 589, 590, 591 (for Berlin plaquettes); Ricci, ii, p. 74, No. 101 (as Caradosso, 'ascription . . . not absolutely convincing').

### 371 : Figure 312

THREE VIRTUES. Circular. Medium brown patina. Diameter 4.2 cm. A.377.100B

The plaquette, which has a raised laurel-wreath border, shows Prudence, a seated female figure with a compass and an open book, between (left) Justice, holding a sword and scales, and (right) Fortitude, holding a mace and shield.



The central figure is described by Molinier and Ricci as Scientia and by Bange as Wisdom. According to Molinier, the plaquette was made as a hat badge. The only other recorded version, in Berlin, serves as the lid of a lamp. An attribution to Caradosso proposed by Molinier is followed by Ricci. Bange gives the plaquette to Moderno. Both attributions are unconvincing.

*Literature:* Molinier, No. 154 (as Caradosso); Bange, No. 450 (as Moderno); Ricci, ii, p. 74, No. 100 (as Caradosso); Cott, p. 148 (as Caradosso).

### 372 : Figure 311

THE LABOURS OF ADAM AND EVE. Rectangular (slightly concave). Medium brown patina. H. 4.2 cm., W. 7.2 cm.  
A.577.299B

On the left is Adam with legs outstretched seated on the ground. Opposite him, on a seat, is the naked figure of Eve holding a distaff. Cain and Abel as children appear in the centre and to the right. Hole at top.

Described by Molinier as 'Une famille' and by Ricci as 'A Family Scene', the plaquette, of which a second example is in Berlin, is correctly identified by Bange as depicting Adam and Eve after the Expulsion.

*Collection:* Ephrussi.

*Literature:* Molinier, No. 510 (as North Italian, fifteenth century); Bange, No. 683 (as North Italian, end of the fifteenth century); Ricci, ii, p. 211, No. 299 (as North Italian, about 1500); Cott, p. 148.

### 373 : Figure 325

ARISTOTLE. Irregular rounded top. Dark brown lacquer. (abraded locally). H. 22 cm., W. 14.5 cm. A.279.2B

The bust of Aristotle is seen in profile to the right. He has a long beard, and wears a cowl and a cap with a decorated border. Hole at top.

The status of the relief as a head of Aristotle is established by variants at Brunswick and in the Museo Correr, Venice, with flat lower sections bearing the inscription:

ΑΡΙΣΤΟΤΕΛΗΣ  
Ο ΑΡΙΣΤΟΤΕΛΕΣ  
ΦΙΛΟΚΟΦΩΝ

A similar inscription, on two lines not three, occurs on a version of the relief at Modena. A fourth example, lacking an inscription, is in the Museo Nazionale, Florence, and a fifth is in the English College in Rome (ex-Rosenheim collection). The head appears again on an early sixteenth-century medal of Aristotle of uncertain provenance (Hill, *Corpus*, No. 1090), and formed the basis of an engraving

of 1546 by Enea Vico. It recurs in a terracotta relief in the courtyard of the Hôtel d'Alluye at Blois, possibly moulded from a lost marble relief of Aristotle sold as an antique to Cardinal du Bellay by Pirro Ligorio, which is illustrated in the *Imagines et Elogia* of Fulvio Orsini (1570). Though it is established by Studniczka (*Das Bildnis des Aristoteles*, Leipzig, 1900) that the head is wholly unrelated to that of Aristotle, there can be no reasonable doubt that the reliefs, medal and engravings depend from a prototype which was regarded in the late fifteenth or early sixteenth century as an authentic portrait. A letter written by Cardinal Ercole d'Este from Rome to Isabella d'Este in 1536 refers to the discovery of 'una medaglia molto antiqua d'Aristotele non più vista ne sono state fatte di getto a quella similitudine et anco di conio', of which a cast was to be sent to Mantua. It is suggested by Courajod and Molinier that the reliefs had a counterpart in the form of a relief of Plato. As noted by Planiscig, some colour is lent to this view by the presence of heads of Plato and Aristotle, the latter conforming to the present type, in a miniature in a copy of the *Nicomachean Ethics* of Aristotle in the Nationalbibliothek, Vienna, illuminated for Duke Matteo III Aquaviva (d. 1529) by Reginaldo Piramo da Monopoli. The versions of the plaquette differ in facture and quality. In the Brunswick and Venice reliefs the hair is treated with great rigidity, and these versions seem to have been cast from a single mould. The reliefs in the Museo Nazionale, Florence, and the English College, Rome, are more freely executed. The present relief is closely similar to that in the English College, which is, however, somewhat wider (19 cm.), and seems also to have been cast in the late fifteenth or early sixteenth century. The theory of a Florentine origin advanced by Ricci is unsupported by any evidence.

*Literature:* Courajod, in *Mémoires de la Société nationale des Antiquaires de France*, xxxviii, 1877, p. 67 ff.; Courajod, in *G.B.A.*, xxxiv, 1886, p. 191; Molinier, No. 643 (as Italian, fifteenth century); Strong, in *Papers of the British School at Rome*, ix, 1920, pp. 214-24; Planiscig, in *Festschrift für Julius Schlosser zum 60. Geburtstag*, Zürich, 1927, pp. 137-44; Ricci, ii, p. 4, No. 2 (as Florentine, fifteenth century); Cott, p. 142 (as Florentine, fifteenth century); Jongkees, *Arcaeologica Traiectina*, IV: *Fulvio Orsini's Imagines and the Portrait of Aristotle*, Groningen, 1960 (for typology of Aristotle portraits).

### 374 : Figure 319

BATTLE OF HORSEMEN. Rectangular. Medium brown patina. H. 6.3 cm., W. 10.1 cm. A.364.87B

The plaquette shows a *mêlée* involving six horsemen, three on each side of the relief. One horse (left foreground) has fallen and is without a rider, and from another (right foreground) the rider is in course of being thrown. The head of a further horse appears on the left. Hole at top.

Versions of the plaquette exist in the Victoria and Albert Museum (lead) and in the Morgenroth collection. The plaquette is ascribed by Dreyfus, Migeon and, with reserve, MacLagan to Bertoldo on the strength of its resemblance to the Battle Relief in the Museo Nazionale, Florence. The affinities between the two works can be explained by the fact that, like the Battle Relief, the present plaquette depends from a classical sarcophagus. Planiscig proposes an untenable attribution to Riccio, based on supposed resemblances to a signed plaquette by this artist in the Auriti collection, Rome. The plaquette is given by Middeldorf to the same hand as a fragmentary plaquette of a Battle in Berlin (Bange, No. 526) and a relief in Naples (repr. *Gallerie nazionali italiane*, iv, 1889, p. 27, No. 55, pl. II). Since the Berlin plaquette contains a figure copied from Moderno, and is given by Bange to a Paduan artist in Moderno's following, it is inferred by Middeldorf that the present scene is North Italian, and dates from the early sixteenth century. Its style is less evolved than that of the plaquette in Berlin, and the possibility of a Florentine origin and of a dating in the last quarter of the fifteenth century must be seriously reckoned with.

*Literature:* Migeon, in *Les Arts*, No. 80, August 1908, p. 16 (as Bertoldo); MacLagan, p. 19 (as Bertoldo); Planiscig, *Riccio*, p. 44, fig. 541 (as Riccio); Ricci, ii, p. 66, No. 87 (as Italian, about 1480); Middeldorf, *Morgenroth*, No. 256 (as North Italian, early sixteenth century); Cott, p. 145 (as Italian, about 1480).

### 375 : Figure 321

SHE-WOLF SUCKLING ROMULUS AND REMUS. Circular. Medium brown patina. Diameter 8.4 cm. A.297.20B

The she-wolf faces to the left on a raised naturalistic platform with head turned back towards Romulus and Remus who are seated beneath her on the ground. Hole at top.

Ricci states incorrectly that 'all the Renaissance representations of Romulus and Remus suckled by the wolf are derived from the celebrated bronze statue of the Capitol'. It is rightly observed by MacLagan that those groups in which the wolf's head is turned back (e.g. the relief by Federighi in the Loggia di San Paolo at Siena) depend not from the bronze statue but from Roman coins. The present plaquette, of which no other example is recorded, is perhaps a trial cast for the reverse of a medal.

*Literature:* Molinier, No. 622 (as Italian, end of the fifteenth century); Migeon, in *Les Arts*, No. 80, August 1908, p. 31, No. 1 (as North Italian); Ricci, ii, p. 26, No. 20 (as Florentine, fifteenth century); Cott, p. 142 (as Florentine, fifteenth century).

### 376 : Figure 322

CUPID RIDING ON A DRAGON. Circular. Medium brown patina (much rubbed). Diameter 8.4 cm. A.465.188B

The winged figure of Cupid is seen astride a dragon facing to the left. The tail of the dragon is wound round his left hand. On the ground are pebbles and flowers. Hole at top left.

The plaquette occurs as the reverse of a medal of an unknown man with the monogram AVR. It is mistakenly given by Ricci to Moderno. The medal is listed by Hill with medals not attributed to masters or schools, and is conjecturally dated about 1500.

*Collection:* Piot (sale Paris, 21-24 May 1890, No. 119, as Paduan, sixteenth century).

*Literature:* Migeon, in *Les Arts*, No. 80, August 1908, p. 31; Ricci, ii, p. 143, No. 188; Cott, p. 152; Hill, in *B.M.*, xxix, 1916, p. 56; Hill, *Corpus*, No. 1196 (for related medal).

### 377 : Figures 323, 324

MELAEGER ON HORSEBACK. Circular. Dark brown patina. Diameter 9.1 cm. A.353.76B

The plaquette, which is double-sided, shows on the obverse the naked figure of Meleager galloping to the right with a sword in his raised right hand. Beneath the horse is the Calydonian boar. The ground beneath terminates in a curved raised ridge. On the reverse, over a raised base line, Meleager, again galloping to the right, is shown in antique armour with right arm raised but with no sword. A small boar appears beneath the forefeet of the horse. The exergue beneath is void. On the reverse the plaquette is surrounded by a plain raised rim. Hole at top.

The obverse alone exists in many collections, and is based on the figure of Meleager hunting from a Meleager sarcophagus; a close analogy is provided by the front of a sarcophagus at Spalato (Robert, iii, 1904, No. 220). The complete plaquette is given by Molinier to Melioli. Bange classifies the obverse as a free copy from the antique, thus distinguishing it from the Pseudo-Melioli plaquettes. The same classification is adopted by Planiscig. The reverse is unique, and is not related to other works given to the Pseudo-Melioli. The conjunction of two separate plaquettes of the same subject suggests that we have here to do with a trial cast containing two alternative schemes, of which the more classical, on the obverse, was preferred. Neither relief is by the Pseudo-Melioli.

*Literature:* Molinier, No. 112; Bange, No. 135; Planiscig, *Est. K.*, No. 257; Ricci, ii, pp. 58-9, No. 76; Middeldorf, *Morgenroth*, No. 260 (obverse with reserve as Pseudo-Melioli); Cott, p. 144 (as Pseudo-Melioli).

## 378 : Figure 320

MARS AND VICTORY WITH THREE WARRIORS. Rectangular, roughly trimmed at sides and top. Gilt. H. 6.9 cm., W. 9.5 cm. A.461.184B

Three soldiers are shown advancing to the right, headed by figures of Mars and Victory in poses related to, but not identical with, those shown on Nos. 158 and 159. The plaquette has a moulded base line, and is flanked by piers or pilasters. Hole at top.

No other example of this coarse plaquette is known. Perhaps intended for mounting in a box, it is regarded by Ricci as 'obviously a slightly later adaptation of Nos. 182 and 183', but it is likely to depend directly from an antique relief or gem and to have been evolved independently of Moderno's plaquettes. Among the differences between the two Mars and Victory groups may be noted the heads, that of Victory in profile and that of Mars in full-face, the drapery covering the Victory, and the fact that Victory here rests her left hand on the arm of Mars.

*Literature:* Migeon, in *Les Arts*, No. 80, August 1908, p. 20; Ricci, ii, p. 141, No. 184; Cott, p. 157-8 (all as North Italian, sixteenth century).

## 379 : Figure 331

BULL-BAITING. Rectangular. Light brown patina. H. 1.9 cm., W. 2.3 cm. A.366.89B

In the foreground a bull, facing to the right, is attacked by a naked man holding a spear. To the left is the entrance to a temple or palace, and at the back is a mounted man. The plaquette has a raised rim on all four sides.

The plaquette, which is otherwise unrecorded and is perhaps in whole or in part based on a classical gem, is given by Ricci to the same artist as No. 380.

*Literature:* Ricci, ii, p. 67, No. 89; Cott, p. 145 (both as Italian, about 1480).

## 380 : Figure 332

THE THREE SONS WITH THEIR FATHER'S CORPSE. Rectangular. Yellowish brown patina. H. 2.3 cm., W. 2.8 cm. A.367.90B

The corpse of the dead king is seen on the left tied to a tree. In the centre are two standing men in a conversation with a horseman, and in the foreground with back turned is the king's youngest son, begging to be excused from shooting at the corpse. The plaquette is surrounded by a raised rim (abraded on left side).

Otherwise unrecorded, the plaquette is mistakenly regarded by Ricci as a Martyrdom of St. Sebastian. Ricci's

suggestion that it is by the same hand as No. 379 is possibly correct. The same scene is depicted on No. 350.

*Literature:* Ricci, ii, p. 67, No. 90; Cott, p. 145 (both as Italian, about 1480).

## 381 : Figures 327, 328

GROTESQUE MONSTER: JANUS. Circular with protruding elements at top and bottom. Medium brown patina. H. 8.5 cm., W. 5.8 cm. A.613.335B

The plaquette, which is double-sided shows on the obverse a monster with a bearded male head, pointed ears, a horse's neck, female breasts, wings and a scaly body terminating in a fish tail. Above on a scroll is the inscription: RISUM TENEATIS AMICI. On the reverse is a standing figure of Janus holding a key in his right hand and a sceptre in his left, surrounded by celestial bodies, a globe and a burning sphere. Above on a scroll is the inscription: AB ORIGINE MUNDI. The protruding elements are in form of (top) a lion with its paw on a globe, and (bottom) two crossed palms. At the foot of the reverse are the letters AS followed by the number 568. Hole at top.

As noted by Wind (private communication), the monster depicted on the obverse and the inscription above it are drawn from the *Ars Poetica* of Horace (1-5). The complete passage reads:

Humano capiti cervicem pictor equinam  
jungere si velit, et varias inducere plumas  
undique collatis membris, ut turpiter atrum  
desinat in piscem mulier formosa superne,  
spectatum admissi risum teneatis, amici?

The iconography of the reverse is unexplained. Though assigned by Ricci to Italy, the plaquette is possibly Northern. In either event it dates from the end of the first or from the second quarter of the sixteenth century. The letters and digits at the bottom are regarded by Ricci as the stock-number of a later bronze founder.

*Literature:* Ricci, ii, pp. 229-30, No. 335; Cott, p. 155 (both as Italian, early sixteenth century).

## 382 : Figure 333

UNIDENTIFIED CLASSICAL SCENE. Arched top. Medium brown patina. H. 10.1 cm., W. 6 cm. A.612.334B

The plaquette, which has a heavy moulded rim and an arched top, shows (left) a classical arena and (right) a triumphal arch. In the centre of the thickly populated foreground stands a Roman Emperor posed frontally with a wand or sceptre in his hand. To the right is a kneeling man about to be decapitated by an executioner, and on the extreme right is a woman leading a child. The main figures are surrounded by a group of horsemen and foot-



soldiers. Beneath, framed in a moulded rim, is an oblong frieze with a cavalry combat.

The relief is classified by Molinier as anonymous Italian, sixteenth century, by Bange as early sixteenth century, possibly Milanese, and by Ricci and Middeldorf as Italian, early sixteenth century. A silver cast is recorded by Bange. The plaquette is of notably high quality, and Bange's suggestion that it was produced in Milan may be correct. The possibility of a Roman origin must also be reckoned with. The building on the left is variously identified as the Colosseum (Bange) and the theatre of Marcellus (Ricci), and that on the right as the Arch of Constantine (Bange) and a triumphal arch (Ricci). As noted by Ricci and Middeldorf, the conventional identification of the subject as the Justice of Trajan is incorrect.

*Literature:* Molinier, No. 625; Bange, No. 732; Ricci, ii, p. 229, No. 334; Cott, p. 135; Middeldorf, *Morgenroth*, No. 337.

### 383 : Figure 316

THE DEATH OF LAOCOON. Circular. Very dark patina. Diameter 4.5 cm. A.604.326B

The plaquette contains a representation of the death of Laocoon based on the celebrated Hellenistic group. Incomplete hole at top.

The plaquette is classified by Molinier as Italian, sixteenth century after the antique. Replicas are in Berlin (gilt bronze) and in the Museo Estense, Modena; the former is dated by Bange to the early sixteenth century. A variant, in which the right arm of the central figure is placed somewhat lower, is also in Berlin. If made from the marble statue, and not from an engraving, the present plaquette and those in Berlin and Modena (where the position of the right arm agrees with the marble) must have been produced after the restoration of the group, which was discovered in 1506. The group also appears on antique gems, and one of these seems to have inspired the Berlin variant.

*Literature:* Molinier, No. 34; Bange, Nos. 139, 140; Malaguzzi-Valeri, *La Corte di Lodovico il Moro*, iii, 1918, pp. 333-4 (for Modena plaquette); Ricci, ii, p. 226, No. 326 (as Italian, early sixteenth century); Cott, p. 155.

### 384 : Figure 318

MUCIUS SCAEVOLA. Depressed circle. Very dark patina. Diameter 4.9 cm. A.586.308B

The oval figured area is framed by a bracelet studded with two masks. To the left Mucius Scaevola stands frontally, with his left arm raised and his right hand in the flames rising from an altar. To the right on a throne is the seated figure of Porsenna with two soldiers behind him.

There are indications of an architectural background. The base line within the bracelet is raised. Flat outer rim.

The plaquette, which is otherwise unrecorded, is listed by Molinier among anonymous Italian sixteenth-century plaquettes, and is regarded by Ricci as North Italian, early sixteenth century. The style is difficult to localise.

*Literature:* Molinier, No. 623; Ricci, ii, pp. 216-17, No. 308; Cott, p. 154.

### 385 : Figure 317

BUST OF A WOMAN. Circular. Medium brown patina. Diameter 4.6 cm. A.581.303B

A frontal female figure is seen almost in half-length on a flat ground. The raised left hand holds an indistinguishable object (perhaps a square-rule) and the right is pressed against the breast. The cutting of the base of the figure conforms to the circular frame. Hole at top. On the obverse are scratched the initials FG reversed. The same initials occur at the back, also reversed but with a small g.

The plaquette, which is otherwise unrecorded, is regarded by Molinier and Ricci as North Italian, late fifteenth century. The drapery forms suggest a dating in the first half of the sixteenth century.

*Literature:* Molinier, No. 518; Ricci, ii, p. 212, No. 303; Cott, p. 148.

### 386 : Figure 334

BATTLE OF HORSEMEN. Rectangular, excavated on the right above. Medium brown patina. H. 5.4 cm., W. 6.1 cm. A.578.300B

Three horsemen are shown fighting. Beneath them is a man prone on the ground. In the right foreground is a helmet, and in the right background are two columns. Hole at top.

The plaquette, which is otherwise unrecorded, is regarded by Molinier as North Italian 'fin du xvi<sup>e</sup> siècle' (sic) and by Ricci as North Italian, about 1500. Though difficult to localise, it appears to date from the first quarter of the sixteenth century. The capitals of the two columns in the background rest on the upper edge of the relief, and it is likely that the excavated area is related to the function the plaquette fulfilled. The plaquette appears to have been trimmed on the right hand side.

*Literature:* Molinier, No. 508; Ricci, ii, p. 211, No. 300; Cott, p. 148.

### 387 : Figure 326

ORNAMENTAL APPLIQUE. Silhouette contour. Gilt bronze. H. 7.6 cm., W. 13.9 cm. A.290.13B

The applique, which is pierced, consists of (centre) six open seed-pods with (above) two dolphins with linked tails. Below are two dolphins facing inwards, whose tails are held by tritons. At the back five spikes for attachment.

No other version is recorded. The applique is given to Donatello by Ricci on the strength of analogies with a gilt bronze applique in the Ashmolean Museum wrongly ascribed by Bell to the school of Donatello. There is no reason to doubt that it dates from the fifteenth century. The Oxford applique seems to originate from the same shop.

*Collection:* Bardini (sale London, 26 May 1902, No. 7).

*Literature:* Ricci, ii, p. 17, No. 13 (as Donatello); Cott, p. 141 (as attributed to Donatello).

### 388 : Figure 329

SPHINX TURNED TO THE RIGHT. Silhouetted contour. Dark reddish brown patina. H. 6.5 cm., W. 7.8 cm.

A.298.21B

Applique with a winged sphinx seated to the right on a moulding decorated with acanthus leaves. Broken through the tip of the wing and through the moulding on the left hand side.

See No. 389.

### 389 : Figure 330

SPHINX TURNED TO THE LEFT. Silhouetted contour. Dark reddish brown patina. H. 6.1 cm., W. 5.5 cm. A.299.22B

Applique with a winged sphinx seated to the left. Broken below through the foreleg and rear foot, and on the right through the tail and tip of the wing.

The two reliefs are classified by Ricci 'among the very few bronze ornamental appliques which have come down to us from the fifteenth century'. There is no reason to doubt that the appliques date from the fifteenth century, but in the absence of other evidence it cannot be assumed that they are necessarily Florentine.

*Literature:* Ricci, ii, pp. 26-7, Nos. 21, 22 (as Florentine, fifteenth century); Cott, p. 142 (as Florentine, fifteenth century).

## ITALIAN (UNLOCATED): MIDDLE OF THE SIXTEENTH CENTURY

### 390 : Figure 402

VIRGIN AND CHILD. Oval. Light brown patina. H. 4.7 cm., W. 4.1 cm. A.688.410B

The Virgin, framed in a wreath of foliage, is shown in half-length in profile to the right with the Child on her left arm. She caresses him with her right hand. Two holes at top.

The plaquette, of which no other version is recorded, is of uncertain origin, and is perhaps a retardatory work executed in the middle of the sixteenth century.

*Literature:* Ricci, ii, p. 270, No. 410; Cott, p. 158 (both as Italian, sixteenth century).

### 391 : Figure 401

CHRIST APPEARING TO THE APOSTLES. Arched top. Dark brown patina. H. 10.7 cm., W. 6.5 cm. A.641.363B

In the centre stands the risen Christ on a low step with a banner in his left hand. Round him are ranged ten Apostles. In the background is a high triumphal arch with, in the frieze, the inscription: PAX VOBIS.

The plaquette was evidently made for insertion in a pax. A second version is in the Musée de Cluny, Paris. An attribution of Molinier to Valerio Belli is maintained by Ricci, but the style of the figures and architecture is notably different from that in Belli's signed plaquettes.

*Literature:* Molinier, No. 283; Ricci, ii, p. 248, No. 363; Cott, p. 156.

### 392 : Figure 403

SAINT MATTHEW. Circular. Dark brown patina. Diameter 3.8 cm. A.679.401B

The Evangelist is seated on a cloud with head in profile to the right. He holds an open copy of the Gospels on his knee, and with his left hand touches a second volume held by an angel on the right. Thin raised fillet. Hole at top.

The identification of the subject as St. Matthew originates with Molinier. Ricci wrongly observes that 'the presence of a second book rather points to St. Jerome'. The plaquette was presumably made as one of a set of four circular roundels of the Evangelists for insertion in the base of a cross or candlestick. A second example of the present plaquette is in Berlin. There is no record of related plaquettes of the three other Evangelists.

*Literature:* Molinier, No. 577 (as Italian, sixteenth century); Bange, No. 978 (as Italian, sixteenth century); Ricci, ii, p. 265, No. 401 (as Italian, sixteenth century); Cott, p. 158.

### 393 : Figure 394

THE RAPE OF PROSERPINE. Circular. Very dark patina. Diameter 5.3 cm. A.605.327B

Pluto (left) is shown lifting Proserpine into a chariot drawn by two rearing horses. The left wrist of Proserpine

is seized by Cupid, who holds a torch in his left hand. The base line is raised and the exergue is void.

Another example of the plaquette was in the H. G. Gutekunst collection (sale Munich, 1910, 6 April, No. 307, diameter 5.6 cm.). The plaquette recalls the work of Giovanni Bernardi, but is not attributable to this artist.

*Literature:* Ricci, ii, p. 226, No. 327 (as Italian, early sixteenth century); Cott, p. 155.

### 394 : Figure 405

VENUS ARMED. Circular. Light brown patina. Diameter 6.3 cm. A.689.411B

The plaquette, which is surrounded by a wide rope fillet, shows Venus against an irregular quadrilobe, formed by a narrow rope fillet. Armed in a cuirass, she gazes into a mirror held in her right hand, and has an arrow in the left. Outside the quadrilobe runs the inscription (right) ARM-ATAM.TIM (left) EO.VENEREM. Hole at top.

Middeldorf (private communication) interprets the figure as the Armed Aphrodite of the Spartans, who is also represented on the St. Sebastian of Moderno (No. 154) and on a plaquette of a Sacrifice to Aphrodite in the Morgenroth collection. No other version is recorded. The plaquette seems to date from the second quarter of the sixteenth century.

*Collection:* Piot (sale Paris, 21-24 May 1890, No. 130).

*Literature:* Migeon, in *Les Arts*, No. 80, August 1908, p. 31, No. vii (as North Italian); Ricci, p. 270, No. 411 (as Italian, sixteenth century); Cott, p. 158 (as Italian, sixteenth century); Middeldorf, *Morgenroth*, No. 262 (for iconography).

### 395 : Figure 396

UNIDENTIFIED SCENE. Circular, cut below across exergue. Medium brown patina. H. 4.7 cm., W. 5.4 cm. A.597.319B

On the right a dragon issuing from a cave is attacked by a number of armed horsemen, one of whom has been overthrown. On the left are two foot-soldiers and in the distance is a ruined building. Hole at top.

No other example of the plaquette is recorded, and its style is difficult to localise. The subject is identified by Ricci as St. George and the Dragon (?).

*Literature:* Ricci, ii, p. 222, No. 319 (as North Italian, early sixteenth century); Cott, p. 155.

### 396 : Figure 398

BACCHANAL OF CHILDREN. Rectangular. Medium brown patina. H. 4.3 cm., W. 10 cm. A.606.328B

On the left two putti stand beside a vat. To their right is a child seen from behind carrying an amphora, and in the centre beneath a tree is a prone child who has been butted by a goat (right). On the extreme right is a fifth putto carrying a basket of fruit. Flat raised rim.

An example of the plaquette in Berlin is classified by Bode as Paduan, middle of the sixteenth century, but is omitted by Bange. In the British Museum is an extended variant with two additional figures on the right. In a version in silver in the Victoria and Albert Museum the two additional putti on the right have been cut away, and there are two further figures on the left. MacLagan notes that the lateral figures in these two versions depend from the putti beside the Prophet Daniel on the ceiling of the Sistine Chapel. The present example is of poor quality.

*Literature:* Bode, No. 876; MacLagan, pp. 44-5 (as Paduan, about 1500-1525); Ricci, ii, p. 227, No. 328 (as Italian, early sixteenth century); Cott, p. 155.

### 397 : Figure 404

HEAD OF A GIRL. Oval trimmed irregularly round the edge. Dark brown patina. H. 5.3 cm., W. 4.1 cm. A.735.457B

The bust of a girl is shown in profile to the left. The robe and hair-dressing are classical.

Classified by Cott as Italian, sixteenth century. No other version is recorded.

*Literature:* Cott, p. 158.

### 398 : Figure 406

ORNAMENTAL FRIEZE. Rectangular. Dark brown patina. H. 2.4 cm., W. 5.5 cm. A.497.219B

In the centre is a grotesque winged female figure with outstretched hands touching the heads of two winged sea-horses. To right and left are parts of a cartouche. The relief has a moulded rim at top and bottom, and is cut irregularly at the sides.

Evidently part of a frieze intended for the front or end of a box. It is ascribed by Ricci to Moderno without supporting evidence. The style cannot be localised.

*Literature:* Ricci, ii, p. 163, No. 219; Cott, p. 153 (both as Moderno).

### 399 : Figure 407

TWO ORNAMENTAL FRIEZES. Rectangular. Gilt bronze. H. 3.6 cm., W. 16.6 cm. A.675.397B, A.676.398B

The two friezes, which are identical, show in the centre a tazza surmounted by two dragons back to back and flanked



by putti seated on dolphins. At either end are a dog, a suspended mask, and a marine female figure holding a cornucopia. The background is richly decorated with grotesque ornament.

Ricci classifies both reliefs as Florentine, sixteenth century, and notes that the second bears on the back in opposite angles the stamp BY of the Beurdeley firm. In the centre of this relief is stamped the stock number BR.30. A similar relief is in the Musée de Cluny, Paris. The reliefs seem to have formed the sides of a small box or casket.

*Literature:* Ricci, ii, p. 263, Nos. 397, 398; Cott, p. 157.

## ITALIAN (UNLOCATED): LATE SIXTEENTH CENTURY

### 400 : Figure 400

THE BAPTISM OF CHRIST. Rectangular base with silhouetted upper section. Dark brown patina. H. 9.6 cm., W. 6.8 cm. A.674.396B

The relief is framed between two roughly worked and incomplete pilasters. On the right is the figure of the Baptist turned three-quarters to the left pouring water on the head of Christ, who kneels with arms crossed in the lower left corner of the scene. Behind the exposed knee of Christ is a lamb.

Applique made for insertion in a pax. No other version is recorded. Though classified by Molinier as a Florentine fifteenth-century plaquette, it is assigned by Ricci to the sixteenth century with the rider that it is possibly a later cast. The relief is difficult to localise, but appears to date from the middle or second half of the sixteenth century.

*Literature:* Molinier, No. 533; Ricci, ii, p. 262, No. 396; Cott, p. 157.

### 401 : Figure 408

CUPID RIDING ON A SWAN. Oval. Light brown patina. H. 7.5 cm., W. 6.6 cm. A.661.383B

The winged figure of Cupid, naked save for a wisp of drapery over the right shoulder, is shown seated on the back of a swan, which is depicted with extended wings. He holds an arrow in his raised right hand. Plain rim fillet. Hole at top.

As noted by Bange, an incuse matrix for this plaquette is in the Museo Nazionale, Florence (No. 270). A version in Berlin is given to an unidentified Italian artist of the late sixteenth century. An ascription to Giovanni Bernardi proposed by Ricci is unconvincing.

*Literature:* Bange, No. 1017; Ricci, ii, p. 256, No. 383; Cott, p. 157.

### 402 : Figure 410

CUPID WITH A SWAN. Oval. Light brown patina. H. 7.3 cm., W. 6.3 cm. A.662.384B

Cupid (right) is shown clasping the neck of a swan or goose. A twist of drapery flies out behind him. Below (left) is a briar-stem. Hole at top.

The relief is a companion piece to the preceding plaquette. An incuse matrix of the composition is likewise preserved in the Museo Nazionale, Florence (No. 274). Another example of the plaquette is at Naples (No. 140). For the attribution see No. 401.

*Literature:* Ricci, ii, p. 256, No. 383; Cott, p. 157.

### 403 : Figure 415

NARCISSUS. Oval. Dark brown patina. H. 6 cm., W. 4.8 cm. A.672.394B

In the centre the naked figure of Narcissus is posed frontally with right arm extended and head downturned. To the right is the upper part of a male figure with a plant issuing from its mouth, and to the left is the head of a nymph. Two holes at top.

No other example is recorded. The head on the left seems to represent the nymph Echo, while on the right is shown the metamorphosis of Narcissus into a flower. The plaquette is classified by Molinier and Ricci as Florentine, sixteenth century. An origin in Florence is possible, but is not certain. A dating in the first quarter of the seventeenth century would also be permissible.

*Literature:* Molinier, No. 536; Ricci, ii, p. 262, No. 394; Cott, p. 157.

### 404 : Figure 412

THE TRIUMPH OF AMPHITRITE. Oval. Yellowish patina. H. 6 cm., W. 8.1 cm. A.608.330B

In the centre is Amphitrite, seated to the left on a chariot drawn by two dolphins, one of which is ridden by a triton. She holds an oyster shell. Beside her is a second triton. Other tritons and nereids appear to right and left and in the water in the foreground of the scene.

The plaquette, which is otherwise unrecorded, is classified by Molinier as anonymous Italian and by Ricci as Italian, early sixteenth century. It can hardly date before the late sixteenth or early seventeenth century.

*Literature:* Molinier, No. 594; Ricci, ii, p. 228, No. 330; Cott, p. 155.

### 405 : Figure 409

HERCULES. Curved edges at top and bottom. Medium brown patina. H. 11 cm., W. 5.9 cm. A.671.393B

The naked figure of Hercules is shown standing on a narrow raised base with head in profile to the right. His right hand rests on a club, and in his extended left hand are a bow and two arrows. Over his left forearm hangs the lion skin.

The plaquette, of which no other version is recorded, is listed by Molinier as a sixteenth-century imitation of the antique. This designation is retained by Ricci, who infers that it was made for insertion in 'some kind of panel'.

*Literature:* Molinier, No. 16; Ricci, ii, p. 260, No. 393; Cott, p. 158.

#### 406 : Figure 411

VICTORY BETWEEN FAME AND PEACE. Rectangular. Dark brown patina. H. 6.3 cm., W. 7.9 cm. A.610.332B

On the raised base line stand the figures of three female allegorical figures. In the centre is Victory, posed frontally with a wreath in her raised right hand and a laurel branch in her left, to the left is Fame, winged and blowing on a long trumpet, and to the right is Peace, with a cornucopia in her left arm, setting fire to a pile of military equipment. Hole at top.

The plaquette is classified by Molinier, followed by Ricci, as anonymous Italian, beginning of the sixteenth century, and is dated by Bange to the mid-sixteenth century. Though the style cannot be localised, it seems to date from the third quarter of the century. The figure on the left is described by Bange as War. Ricci ascribes the plaquettes to the same hand as No. 407.

*Literature:* Molinier, No. 608; Bange, No. 989; Ricci, ii, p. 228, No. 332; Cott, p. 155.

#### 407 : Figure 413

MINERVA AND VULCAN. Circular. Dark brown patina. Diameter 6.4 cm. A.609.331B

To the left is Minerva standing in profile to the right. She holds a spear and with her left hand proffers an olive branch to Vulcan, who is seated on the right resting his right hand on a hammer. Scattered on the ground are a compass, level and square rule. On the anvil to the right the incised letter A. Hole at top.

Molinier lists the plaquette (which is an unusually thin casting) among anonymous Italian works of the mid-sixteenth century. An example in Berlin is given by Bode to an unidentified master of the late sixteenth century and is omitted by Bange. Ricci dates the plaquette to the early sixteenth century, and suggests that it is possibly by the same hand as No. 406; this dating is unduly early, and the conjunction of the two plaquettes is not convincing.

*Literature:* Molinier, No. 598; Bode, No. 1335; Ricci, ii, p. 228, No. 331; Cott, p. 155.

## ITALIAN (?): SIXTEENTH CENTURY

### 408 : Figure 418

HEAD OF CHRIST. Circular. Lead. Diameter 5.2 cm. A.680.402B

The head of Christ is shown turned slightly to the right in deep relief, against a background formed of concentric circular mouldings.

No other version is recorded. The relief, which seems to date from the second quarter of the sixteenth century, is regarded by Molinier as a cap badge. The possibility of a South German origin cannot be ruled out.

*Literature:* Molinier, No. 572; Ricci, ii, p. 265, No. 402; Cott, p. 158 (all as Italian, sixteenth century).

### 409 : Figure 417

THE ADORATION OF THE SHEPHERDS. Arched top. Medium brown bronze or copper repoussé. H. 13.9 cm., W. 10.5 cm. A.691.413B

In the centre the Child lies on a cloth adored by (right) the kneeling Virgin and St. Joseph standing with hands outstretched, and (left) two kneeling shepherds. A third shepherd stands at the back. To the left is a standing female figure with a basket of flowers on her head. To the right is a ruined archway with, above, a flying angel holding a scroll. Hole at top.

Evidently intended for insertion in a pax or frame, the plaquette is a relatively coarse work possibly of Northern origin, and seems to date from the late sixteenth century.

*Literature:* Ricci, ii, p. 270, No. 412; Cott, p. 158 (both as Italian, sixteenth century).

### 410 : Figure 397

SILENUS. Circular. Copper (?) repoussé. Diameter 3.6 cm. A.611.333B

The drunken Silenus, supported by two followers, is seen on an ass walking to the right. Along the upper edge runs a vine.

The main group depends in reverse from an engraving by Agostino Veneziano (B.240) and corresponds with a rectangular plaquette in the style of Peter Flötner, of which examples exist in Berlin and in the Morgenroth collection. The present plaquette is regarded by Molinier as anonymous Italian, sixteenth century, and an Italian origin is accepted both by Ricci and Middeldorf. While style and facture do not conform to the Bacchic plaquettes associable with Flötner, the possibility that it was made in Germany cannot be ruled out.

*Literature:* Molinier, No. 605; Ricci, ii, p. 229, No. 333; Cott, p. 155; Bange, *D.M.*, p. 92, No. 5695 (for Flötner style plaquette); Middeldorf, *Morgenroth*, No. 375 (for engraved source).

## 411 : Figure 395

NAKED YOUTH. Circular. Dark brown patina. Diameter 3.7 cm. A.496.218B

A male nude with flowing hair is seen kneeling on the left knee. The right foot is pressed against the rim of the plaquette, and the left hand is outstretched. The exergue is void. Moulded rim. Hole at top.

No other version is recorded. The plaquette, which dates from the first half of the sixteenth century, is given by Ricci to Moderno without supporting evidence. The significance of the figure is not clear.

*Literature:* Ricci, ii, p. 163, No. 218; Cott, p. 153.

## 412 : Figure 414

TWO PUTTI PLAYING FLUTES. Rectangular. Light brown patina. H. 3.6 cm., W. 3.5 cm. A.682.404B

Excised from a frieze with a moulding at top and bottom, the relief shows two seated putti facing inwards, each playing on a flute. Between them is a vertical aperture (perhaps a key-hole) terminating above in inverted acanthus leaves. Holes at top and bottom.

As noted by Molinier, a similar relief in the Louvre has a curved surface and formed part of a circular frieze. No other example is recorded. It cannot be assumed that the two fragments are necessarily Italian.

*Literature:* Molinier, No. 616; Ricci, ii, p. 266, No. 404; Cott, p. 158 (all as Italian, sixteenth century).

## 413 : Figure 399

UNIDENTIFIED SCENE. Rectangular. Yellowish brown patina. H. 3.7 cm., W. 2.9 cm. A.588.310B

In the centre a youth with back turned is about to enter a bed, the curtains of which he holds back with his left hand. Within the bed, on the right, is an indistinct female figure accompanied by a barking dog. On the floor in the foreground is a slipper, to the left are a stool and a flagon on a table, and in the background (left) stands a flaming vase on a column. Double rim-fillet.

The relief, which is otherwise unrecorded, is listed by Molinier among anonymous Italian sixteenth-century plaquettes, and is classified by Ricci as North Italian, early sixteenth century. It cannot be assumed that the plaquette is necessarily Italian. The subject is described by Molinier as 'une femme montant au lit' and by Ricci as 'Psyche and Cupid (?)'. Both interpretations rest on the assumption that the figure entering the bed is a woman and the figure within the bed a man. The contrary reading is more probable. The subject is perhaps the Rape of Lucretia.

*Literature:* Molinier, No. 631 (as anonymous Italian, sixteenth century); Ricci, ii, p. 218, No. 310 (as North Italian, early sixteenth century); Cott, p. 154.

## ITALIAN (?):

## SEVENTEENTH CENTURY (?)

## 414 : Figure 419

PUTTI AT PLAY. Rectangular. Dark brown patina. H. 2.4 cm., W. 8.4 cm. A.607.329B

In the centre against a roughened background are four putti in a ring dancing to the sound of a violin played by a putto seated beneath a tree on the left. To the right is a sleeping dog. The base line is raised.

The plaquette can hardly have been produced before the seventeenth century. A French origin and an early eighteenth century dating are also possible.

*Literature:* Ricci, ii, p. 227, No. 329 (as Italian, early sixteenth century); Cott, p. 155.



## FRANCE

### FRENCH: FIRST QUARTER OF THE SIXTEENTH CENTURY

#### 415 : Figure 426

HEROD AND HERODIAS WITH THE HEAD OF THE BAPTIST. Circular. Medium brown patina. Diameter 3.7 cm.

A.696.418B

The half-length figure of Herodias (left) is shown piercing the head of the Baptist, on a dish before her, with a knife held in her right hand. To the right is the half-length figure of Herod crowned and with a sceptre. Hole in centre. Plain rim-fillet. Lower left margin trimmed.

The plaquette, of which versions exist in Berlin, the Musée de Cluny, the British Museum, the Estensische Kunstsammlung in Vienna and elsewhere, is explained by Bange, Planiscig and Ricci as a cap badge. As noted by Bange, decisive evidence for a French origin is supplied by the presence of a similar relief on the choir-screen at Amiens, accompanied by the explanatory distich:

Le chef Saint Jhan fut a table pose  
Puis d'un cousteau dessus loeul Jncise.

The scene recurs on a stained-glass window in St. Pierre at Roye. A version of the plaquette in smaller format (Diameter 2.3 cm.) is in Berlin. The present plaquette is dated by Bange ca. 1530, by Planiscig ca. 1500, and by Ricci in the fifteenth century.

*Literature:* *Trésor de numismatique, médailles allemandes*, pl. 1, No. 9; Molinier, No. 731; Planiscig, *Est. K.*, No. 440; Bange, *D.M.*, No. 1509, p. 109; Ricci, p. 274, No. 418; Cott, p. 159.

#### 416 : Figure 422

VIRGIL SUSPENDED IN A BASKET. Medium brown patina. Diameter 5.4 cm.

A.697.419B

The plaquette, which is framed in two superimposed squares bound with ties with the form externally of an eight-pointed figure and internally of a regular octagon, shows a building or loggia raised on spiral columns and rectangular decorated piers. Across the balustrade a lady in Renaissance dress, framed in a window, hoists with a rope a wicker basket, containing a youth who gazes up towards her. On the right, beside a tower, is the inscription: VIRGILE. Hole at top.

The relief is explained by Molinier as a cap-badge conjecturally moulded from a cameo, and is dated by him to the late fifteenth or early sixteenth century. As noted by Ricci, the same scene is represented on a rectangular plaquette in Florence (Carrand Collection No. 470). A second example of the present plaquette is recorded in the collection of Comte Robert de Pourtalès.

The legend that Virgil, enamoured of the daughter of an Emperor, allowed himself to be hoisted in a basket to the window of the tower in which she was enclosed, and was left suspended in the basket to be seen by passers-by, occurs in a thirteenth-century manuscript in the Bibliothèque Nationale (B.R. 6186, f. 149v), and is illustrated in, e.g., British Museum, Add. Ms. 10292 (f. 45r.). It acquired new popularity in the early sixteenth century following the publication of *Les faictz merveillex de Virgille* (English edition 1518 probably deriving from prior French and Dutch editions). For the legend see Spargo, *Virgil the Necromancer*, Cambridge (Mass.), 1934, pp. 136-97, and for the text of the *Faictz merveillex* see Comparetti, *Virgilio nel medio evo*, Florence, ii, 1946, pp. 248-9.

*Collection:* Possibly Signol (sale Paris, 1 April 1878, No. 297, bt. Boy).

*Literature:* Molinier, No. 737; Ricci, ii, pp. 274-5, No. 419; Cott, p. 159.

#### 417 : Figure 423

THE NATIVITY. Arched top. Light brown patina. H. 6.7 cm., W. 5.2 cm.

A.698.420B

The plaquette, which is framed in an inscribed border (see below), shows the Virgin (left) and St. Joseph (right) kneeling before the stable in the act of adoring the Child, who lies on the ground attended by two diminutive angels. To the right are the heads of the ox and ass and to the left are two shepherds. Three further angels appear in the centre background. On the rim is the inscription:

NATIVITAS.DOMINI.POVR.NOVS.DEMOSTRER.  
HVMILITE.DIEV.VOVLSIT.NAISTRE.EN.POVVRETE.

Hole at top.

Versions of the plaquette exist in Berlin, the Louvre, the Victoria and Albert Museum, London, and elsewhere. The example in the Louvre is described by Molinier as Burgundian and by Migeon as Franco-Flemish, and that in Berlin is characterised by Bange as North French. There is general agreement that the plaquettes date from the early sixteenth century.

*Collection:* Piot (sale Paris, 21-24 May 1890, No. 132, as Burgundian, early sixteenth century).

*Literature:* Molinier, No. 728; Migon, No. 403; Bange, *D.M.*, p. 109, No. 1501; Ricci, ii, p. 275, No. 420; Cott, p. 159.

#### 418 : Figure 424

THE JUDGEMENT OF PARIS. Circular. Dark brown patina. Diameter 5.3 cm. A.703.425B

The plaquette, which is convex and has a plain rim-fillet, shows in the left foreground a sleeping youth. In the centre are three standing female figures, fully clad. Behind to the left is a fountain, and above in the sky is a male figure in half-length holding an orb and sceptre. Three holes.

The same subject is represented on two circular plaquettes (Molinier, Nos. 710 and 711), in both of which the three female figures are nude, the sleeping youth is armed and has a bow or halberd, and the male figure with the orb and sceptre is shown standing at his side. All three pla-

quettes have been identified as illustrations of the legend of Alfred III King of Mercia and the daughters of Guillaume d'Albanac. Molinier observes that the iconography derives from a representation of the Judgement of Paris, citing as an analogy a German print at Munich by the Master of 1464 in which the Judgement of Paris is shown. It has also been inferred (Ricci) that the plaquettes represent not the Legend of the King of Mercia but the Judgement of Paris; in this event the male figure with a sceptre would represent Mercury. The present plaquette, which occurs with great frequency, is regarded by Molinier as a German work of the late fifteenth century, by Bange as French, first half of the sixteenth century, and by Ricci as Flemish, fifteenth century. A fifteenth-century dating is improbable, and the plaquette is best looked upon as Franco-Flemish.

*Literature:* Molinier, No. 712; Blanchet, in *Bulletin des Musées*, iv, 1893, pp. 233-45; Bange, *D.M.*, p. 109, No. 1510; Rosenberg, in *Revue archéologique*, xxvii, 1928, pp. 105-6; Deonna, in *Revue archéologique*, xxxi, 1930, pp. 324-30; Ricci, ii, pp. 278-9, No. 425; Cott, p. 159.

## NETHERLANDS

### FLEMISH: ABOUT 1500

#### 419 : Figure 427

SAINT MATTHEW. Circular. Light brown patina. Diameter 5.8 cm. A.701.423B

The Saint is shown seated on a rock in three-quarter face right. His left hand rests on an open book supported by a standing angel.

The deep relief in which the two figures are modelled and the exceptional thickness of the casting suggests that we have here to do with one of a set of four reliefs of the Evangelists designed for insertion in the base of a Crucifix or candlestick.

*Literature:* Molinier, No. 724; Ricci, ii, p. 276, No. 423; Cott, p. 159 (all as Flemish, fifteenth century).

### FLEMISH: FIRST QUARTER OF THE SIXTEENTH CENTURY

#### 420 : Figure 430

THE ARCHANGEL GABRIEL. Silhouetted contour. Gilt bronze. H. 5.4 cm. A.704.426B

The applique shows a winged angel facing to the right holding a lily with a scroll twined round its stem. Five holes for attachment.

Left half of an Annunciation group for insertion in a tabernacle or other complex. No other example is recorded.

*Literature:* Ricci, ii, p. 279, No. 426; Cott, p. 159 (both as Flemish, fifteenth century).

### FLEMISH: SECOND HALF OF THE SIXTEENTH CENTURY

#### 421 : Figure 429

THE LAST SUPPER. Rectangular. Medium brown patina. H. 6.5 cm., W. 10.7 cm. A.600.322B

Eight apostles, with Christ in their centre, are ranged across the back of the plaquette behind a table. The remaining apostles are seated at the ends and in front of the table to right and left. In the right foreground is Judas with a purse in his left hand. Two ewers stand in the centre foreground.

The plaquette, which is encountered in many collections, is regarded by Molinier as an anonymous Italian work of the sixteenth century, and by Bange as Netherlandish,

second half of the sixteenth century. There can be no reasonable doubt that it is of Flemish origin.

*Literature:* Molinier, No. 557; Bange, *D.M.*, p. 131, No. 1551; Ricci, ii, p. 223, No. 322 (as North Italian, early sixteenth century); Cott, p. 155.

#### 422 : Figure 428

CINCINNATUS AT THE PLOUGH. Rectangular. Medium brown patina. H. 3.2 cm., W. 6.2 cm. A.589.311B

Cincinnatus appears on the left of the relief driving a plough drawn by two oxen. On the right are the two envoys. The foreground shows a ploughed field and the background a city on a hill. Plain rim-fillet.

Molinier, who classifies the subject as 'un laboureur', lists the plaquette among anonymous Italian works of the late fifteenth and early sixteenth century. The identification of the subject is due to Bode, who also regarded the relief as North Italian. A version in Berlin was later reclassified by Bange as Netherlandish (not German, as stated by Ricci), end of the sixteenth century.

*Literature:* Molinier, No. 629 (as North Italian); Bode, No. 1038 (as North Italian); Bange, *D.M.*, pp. 131-2, No. 2294

(as Netherlandish); Ricci, ii, p. 218, No. 311 (as North Italian); Cott, p. 154 (as North Italian).

### FLEMISH (?): SEVENTEENTH CENTURY

#### 423 : Figure 425

THE JUDGEMENT OF PARIS. Circular with four indentations. Lead. H. 6.4 cm., W. 6.3 cm. A.733.455B

Paris, seated to the right with back half turned to the spectator, is seen presenting the apple to Venus. To the left stands Minerva with an owl at her feet and to the right is Juno with a peacock. Below is the monogram in the form of C or G surmounted by a crown. Narrow moulded rim. Hole at top.

The plaquette, which is of notably high quality, is classified by Cott as Italian, sixteenth century. The style is indicative of a Northern rather than an Italian origin, and the composition seems to date from the middle of the seventeenth century.

*Literature:* Cott, p. 158.

## GERMANY

### PETER FLÖTNER (b. ca. 1485; d. 1546)

Active in Nuremberg after 1522, Flötner practised as a goldsmith, wood carver and maker of plaquettes. His small reliefs form the most numerous and most influential body of such works produced by any German plaquette artist.

#### 424 : Figure 434

FORTITUDE. Rectangular. Dark brown patina. H. 7.8 cm., W. 5.5 cm. A.710.432B

A partly draped woman is seen gazing over her right shoulder with her right hand on a severed column. The capital and upper part of the shaft of the fluted column lies on the ground to the right. Behind is a sleeping lion. In the background trees and a hilly landscape. Flat depressed rim. Hole at top.

The plaquette forms part of a series of seven reliefs of standing figures of the Cardinal Virtues, of which a com-

plete set is in Berlin. The seven reliefs are engraved by Virgil Solis. As noted by Bange, a *terminus ante quem* for the cycle is provided by the appearance of two of the plaquettes (Faith and Hope) on a beaker of 1540 in the Schatzkammer at Munich.

*Literature:* Molinier, No. 657 (as anonymous Italian, sixteenth century); Lange, *Peter Flötner*, Berlin 1897, pl. X, No. 85; Leitschuh, *Flötner-Studien*, Strasbourg, 1904, pl. VI, No. 48; Bange, *D.M.*, p. 87, No. 2256; Ricci, ii, p. 284, No. 432; Cott, p. 159.

#### 425 : Figure 437

THALIA. Rectangular. Dark brown patina. H. 7.4 cm., W. 5 cm. A.711.433B

A youthful female figure in a loosely draped cloak is depicted with hands extended to the left and head turned to the right. In the background at each side are clumps of trees. Receding bevelled edge. Hole at top.

The plaquette forms part of a series of nine reliefs of the Muses, of which a complete set is in Berlin. As noted by



Bange, the reliefs are reproduced on a beaker by Jakob Stampfer of 1545 at Strasbourg.

*Literature:* Molinier, No. 662 (as 'une Femme', anonymous Italian, sixteenth century); Lange, *Peter Flötner*, Berlin, 1897, p. 125, No. 28; Leitschuh, *Flötner-Studien*, Strasbourg, 1904, pl. III, No. 22; Bange, *D.M.*, p. 84-5, No. 5633; Ricci, ii, p. 284, No. 433; Cott, p. 159.

#### 426 : Figure 431

ARMINIUS. Rectangular. Light brown patina. H. 5.4 cm., W. 4.1 cm. A.712.434B

An armed warrior is shown standing frontally with a sword in his right hand gazing down at a severed male head held in the left. Behind him on the ground is the decapitated body of his adversary Varus. In the distance a hilly landscape with trees and buildings. Receding bevelled edge.

One of a series of twelve reliefs of the earliest German kings, of which eleven are in Berlin. The subject of the present plaque is identified by Lange from the cover of a vessel of 1589 in the Schlossmuseum, Berlin, on which the names of the figures are inscribed, and, as noted by Bange, is confirmed by a woodcut in Hans Guldemundt's *Ursprung und Herkumen der zwölff ersten alten König und Fürsten deutscher Nation*, Nuremberg, 1543.

*Literature:* Molinier, No. 707; Lange, *Peter Flötner*, Berlin, 1897, pl. IX, No. 55; Leitschuh, *Flötner-Studien*, Strasbourg, 1904, pl. II, No. 18; Bange, *D.M.*, p. 82, No. 5651; Ricci, ii, pp. 284-5, No. 434; Cott, p. 159.

#### 427 : Figure 432

ALLEGORICAL SCENE. Rectangular. Gilt bronze. H. 5.7 cm., W. 8.5 cm. A.713.435B

In the centre is a naked child with a knife in his raised right hand. An elderly couple advances from the left. To right and left are trees and buildings, and in the centre is an extensive landscape.

The relief is listed by Bange with a late group of Flötner plaquettes. The meaning of the scene (which is explained by Lange as 'Allegorie des Gefühls oder der Eifersucht') is unexplained. A slightly larger version in lead is in the Bayerisches National Museum, Munich, along with a variant or pendant in bronze in which a single figure of a woman advances from the left and the child is differently posed.

*Literature:* Molinier, No. 660; Lange, *Peter Flötner*, Berlin, 1897, pl. XII, No. 112; Leitschuh, *Flötner-Studien*, Strasbourg, 1904, pl. XVI, No. 125; Bange, *D.M.*, p. 89, No. 1417; Ricci, ii, p. 285, No. 435; Cott, p. 159.

## STYLE OF PETER FLÖTNER

#### 428 : Figure 433

BACCHIC SCENE. Rectangular. Dark brown patina. H. 6.8 cm., W. 6 cm. A.714.436B

In the centre a bearded male nude seated on the back of a lion is attacked from the right by a second male nude holding a cup in his right hand. To the left are two other fighting figures. In the foreground (right) an overturned vase or ewer, and in the background a ruined classical building.

The plaque forms one of a series of six Bacchic scenes, incorporating motifs from Agostino Veneziano and other Italian sources, which seem to have been produced by an artist in the workshop or following of Peter Flötner active about 1545. Details of the complete series, four of the constituents of which are in Berlin, are given by Bange and Braun. Bange regards the figure seated on the lion in the present relief as Bacchus.

*Literature:* Molinier, No. 641 (as anonymous Italian); Lange, *Peter Flötner*, Berlin, 1897, p. 132; Braun, pp. 34-5, No. 24; Bange, *D.M.*, pp. 91-2, No. 5692; Ricci, ii, p. 285, No. 436; Cott, p. 159.

#### 429 : Figure 435

MARS. Rectangular. Medium brown patina. H. 4.6 cm., W. 2.9 cm. A.726.448B

Mars is seen fully armed with a sword in his right hand and a shield in his left. A narrow cloak blows out behind him. On the ground are a helmet and cuirass. Plain rim-fillet.

Wrongly regarded by Molinier as an anonymous Italian plaque, the relief is classified by Ricci as German, sixteenth century. Companion piece to No. 430. Both plaquettes recur in the interior of the doors of a small cabinet formerly in the Deutsches Museum, Berlin, and are given by Bange to a follower of Flötner.

*Collection:* Ephrussi.

*Literature:* Molinier, No. 596; Ricci, ii, p. 296, No. 448 (reproduction wrongly numbered 449); Cott, p. 160; Bange, *D.M.*, p. 110, No. 5578.

#### 430 : Figure 436

MINERVA. Rectangular. Medium brown patina. H. 4.6 cm., W. 2.9 cm. A.727.449B

Minerva is seen advancing fully armed, with a spear in her right hand and a shield with the Gorgon's head in her left.

Her skirt billows out between her legs. At her feet are a helmet and a bow and quiver. Plain rim-fillet.

Companion piece to No. 429 (q.v.).

Collection: Ephrussi.

Literature: Molinier, No. 597; Ricci, ii, p. 296, No. 449 (reproduction wrongly numbered 448); Cott, p. 160; Bange, *D.M.*, p. 110, No. 5578.

## PAUL HÜBNER

(d. 1614)

Member of a family of Augsburg gold- and silver-smiths. Active after 1582.

### 431 : Figure 439

VENUS AND CUPID. Oval. Medium brown patina (rubbed locally). H. 10.3 cm., W. 7.7 cm. A.731.453B

The plaquette, which is framed in a wreath with a suspension loop at the top, shows Venus seated to the left on a sea-monster. Her head is turned back in right profile as she inspects her features in a mirror held in the left hand. With her right arm she caresses Cupid, who stands beside her. Naturalistic background with trees and buildings.

Regarded by Molinier as a French sixteenth-century plaquette, the relief, of which examples exist in Berlin and elsewhere, is given by Bange to a South German artist active ca. 1580-90, whose work recalls that of the Nuremberg goldsmith Elias Lenker (d. 1591). Falcke regards it as a late work of Paul Hübner.

Literature: Molinier, No. 736; Bange, *D.M.*, p. 120, No. 2325; Falcke, in *Berliner Museen*, xlviii, 1927, p. 6; Ricci, ii, p. 297, No. 453 (as German, sixteenth century); Cott, p. 160.

### 432 : Figure 438

LEDA AND THE SWAN. Oval. Light reddish brown patina. H. 6.2 cm., W. 4.8 cm. A.730.452B

The plaquette, which has a flat rim with a ring for suspension, shows Leda seated on a cloak in profile to the left embracing the swan. Behind her is a building. Another building appears in the landscape background on the left. Flaw and hole at top. At the bottom the stamped collector's mark BM.

Mistakenly regarded by Molinier as Italian, the plaquette is given by Braun and Bange to the same hand as the Venus and Cupid (No. 431) and a relief of Daniel in the Lions' Den in the Ritter von Moltheim collection. Ricci correctly associates it with an oval plaquette of Jupiter and Io in Berlin, classified by Bange as an Italian seventeenth-century

plaquette after an engraving by Marco d'Angeli del Moro (Bange, No. 1038), but given by Falcke to Paul Hübner. The size of the Jupiter and Io agrees with that of the present plaquette, to which it formed a counterpart.

Collection: Baron de Monville (sale Paris, 24 January 1861, No. 119).

Literature: Molinier, No. 586; Braun, p. 64, No. 160; Bange, *D.M.*, p. 120, No. 2325; Ricci, ii, p. 297, No. 452 (as German, sixteenth century); Cott, p. 160.

## MASTER P.G.

Conventional name for the author of the plaquette listed below. The artist is presumed to have been active in first half or middle of the sixteenth century, probably in Nuremberg.

### 433 : Figure 440

CHRIST AND NICODEMUS. Circular. Medium reddish brown patina. Diameter 5.3 cm. A.715.437B

Christ (left) is seen behind a table in conversation with Nicodemus, who is seated on the right in a chair with a sleeping dog beside him. On the table are a candlestick, snuffers and an open book. To the right a doorway and at the back a window. At the bottom is the monogram P G. Hole at top.

An example of the plaquette in lead exists in Berlin. The identification of the subject as Christ and Nicodemus is due to Bange. On the basis of a mistaken reading of the monogram as GP the Berlin relief was given by Kugler to Georg Pencz. The correct reading P G was established by Nagler, who connects the relief with a woodcut of 1535 with the same monogram in the Bayerisches Nationalmuseum, Munich. As noted by Bange, a generally similar monogram appears on a number of carved draughtsmen in the style of Hans Kels. Bange associates the plaquette with Nuremberg, and dates it in the middle of the sixteenth century.

Literature: Molinier, No. 687; Bange, p. 97, No. 5827; Ricci, ii, p. 286, No. 437; Cott, p. 160.

## HANS REINHART THE ELDER

(d. 1581)

Employed by Cardinal Albrecht of Brandenburg, the Kurfürst Johann Friedrich of Saxony and other patrons, Reinhart is the most important Saxon medalist of the middle of the sixteenth century. His dated medals run from 1535 till 1574.

## 434 : Figures 442, 443

THE FALL : THE CRUCIFIXION. Circular. Gilt bronze.  
Diameter 6.5 cm. A.722.444B

The plaque, which is double-faced, shows on the obverse Eve, turned to the left, picking the apple from the tree. To the left Adam, in profile to the right, extends his right hand to receive it. A number of animals surround the central group. In the background are the two subsidiary scenes of (left) the Creation of Eve and (right) the Expulsion from Paradise. Round the edge is the inscription: ET.SIC.VT. IN . ADAM . OMNES . MORIVNTVR . ITA . ET . IN . CHRISTVM . OMNES . VIVIFICABVNTVR . VNVSQVISQVE . IN . ORDINE . SVO. Beneath the main scene on a scroll appear the words: IOANNES . FRIDERICVS . ELECTOR DVXSAXONIEFIERI . FECIT. On the reverse is Christ on the Cross between the two thieves, with (left) the fainting Virgin supported by a holy woman, St. John the Evangelist and Longinus, and (right) a mounted soldier and a foot-soldier. In the background are (left) a church and (right) the Resurrection. Round the edge is the inscription: .VT.MOSES.EREXIT.SERPETE; ita.chrs. IN . CRUCE . EXALTATVS . ET . RESVCITATVS; CAPVT. SERPETIS.COTRIVIT.VT.SALVARET.CREDETES. On a scroll beneath the main scene appear the words: SPES.MEA.IN. DEO.EST. Stippled background.

Examples of the plaque in the Kunstgewerbemuseum at Leipzig, the Bayerisches Nationalmuseum at Munich and elsewhere are signed beneath the Cross with the monogram of Hans Reinhart the Elder and the date 1536. As indicated by the inscription on the obverse, the plaque was made on the commission of the Kurfürst Johann Friedrich of Saxony, of whom a portrait medal was made by Reinhart in 1535. The clouds behind the Crucified Christ are omitted in a wooden model in the Kunstgewerbemuseum at Leipzig and in certain casts. Examples of the plaque occur with some frequency, and are found at Gotha, Vienna, Berlin, Stuttgart, Weimar, the Victoria and Albert Museum, London, and elsewhere.

*Literature:* Habich, *Die deutschen Schaumtünzen des XVI. Jahrhunderts*, Erster Teil, II-i, p. 284, No. 1968, pl. CCXI (as Reinhart, with full analysis of variants); Ricci, ii, p. 291, No. 444 (as German, sixteenth century); Cott, p. 160 (as German, sixteenth century).

## PETER VISCHER THE YOUNGER

(b. 1487; d. 1528)

A son of Peter Vischer the Elder, he was responsible after 1514 for work on the lower section of his father's masterpiece, the Sebaldusgrab at Nuremberg. The Italianate character of Vischer's reliefs and statuettes has been explained by the assumption that after 1512

he visited Padua or some other centre in North Italy. A number of his works (see below) are authenticated by his emblem of two fish transfixed by an arrow.

## 435 : Figure 441

ORPHEUS AND EURYDICE. Rectangular. Black lacquer (slightly rubbed on raised areas) over medium brown bronze. H. 19.4 cm., W. 15 cm. A.709.431B

To the left Eurydice, naked save for a veil over her arms, emerges from a rocky cavern which extends to the upper edge of the relief. With her open left hand she gesticulates towards Orpheus, who stands with back turned on the right looking at her over his right shoulder. He holds a viol in his left hand and a bow in his right. In the upper right corner the artist's mark, two fish transfixed by an arrow. Hole at top.

No other example of this magnificent relief is known. A second somewhat smaller (H. 16.2 cm., W. 11.2 cm.) plaque of the same subject, also bearing the mark of Peter Vischer the Younger, is recorded in versions in Berlin, in the Museum für Kunst und Gewerbe, Hamburg, and in St. Paul im Laventtal (from St. Blasien). In this scheme the rocky background is omitted, and the two figures are differently posed.

The chronological relationship between the two schemes has been extensively discussed. It is argued by Seeger that the present scheme is the earlier of the two, and was devised about 1508, while the remaining plaquettes date from 1519-25. The priority of the present scheme is also maintained by Bange, Sauerlandt and Stafelci. The opposite case is argued by Meller and in the Thieme *Künstlerlexikon*. In terms of the artist's stylistic development there are strong arguments in favour of the view that, irrespective of its date, the present relief must precede that in Berlin. It is assumed by Weizsäcker and Meller that a drawing by Vischer of a naked female figure in the Louvre with the date 1519 is a preliminary study for the Eurydice in the present relief. The dependence of the relief on the drawing is contested by Sauerlandt, for whom the relief derives from two preliminary drawings by Dürer for the Adam and Eve engraving of 1504. The composition is also connected with a drawing by Vischer of Orpheus and Eurydice in the Grange (former Oppenheimer) collection, which bears the date 1514. This drawing is the source of the date ca. 1515 proposed for the Berlin relief by Meller and for the present relief by Stafelci. The balance of probability is that the drawing of 1514 precedes both reliefs, that the present relief was cast not long after, and that the three versions of the second relief were produced after 1519. The mark in the upper right corner of the present relief is wrongly described by Ricci as 'a spear accompanied by two pallets and transfixing two crescents'.



*Exhibition:* Union centrale des arts décoratifs, Paris, 1880.  
*Literature:* Ephrussi, in *G.B.A.*, xiii, 1876, pp. 366 (repr.), 380-2; Giraud, *Les Arts du métal*, 1881, pl. xvii-2; Lübke, *Peter Vischer's Werke*, Nuremberg, n.d.; Weizsäcker, in *P.J.*, xii, 1891, pp. 50 ff.; Seeger, *Peter Vischer der Jüngere*, Leipzig, 1897, pp. 65-7; Molinier, No. 685; Migeon, in *Les Arts*, No. 80, August 1908, p. 1; Bange, *D.M.*, 1923, pp. 49-50, No. 1464 (for Berlin plaque); Meller, *Peter Vischer der Ältere und seine Werkstatt*, 1925, pp. 189-90; Sauerlandt, in *Georg Habich zum 60. Geburtstag*, 1928, pp. 14-21; Ricci, p. 282, No. 431; Cott, p. 159; Stafelci, *Der jüngere Peter Vischer*, Nuremberg, 1962, p. 38, pl. 76.

## GERMAN: FIFTEENTH AND EARLY SIXTEENTH CENTURY

### 436 : Figure 451

**VIRGIN AND CHILD ENTHRONED.** Applique with silhouetted contour. Medium brown patina; cloak, hair and crown of Virgin gilt. H. 8.4 cm., W. 7.6 cm. A.723.445B

The Virgin, crowned and seated frontally on a bench, supports the standing Child on her left knee. Hole on right.

A second example of the relief exists in Berlin. A dating in the second half of the fifteenth century proposed by Bange is more plausible than the early sixteenth century dating of Ricci.

*Literature:* Bange, *D.M.*, p. 70, No. 7754; Ricci, ii, p. 292, No. 445; Cott, p. 160.

### 437 : Figure 453

**VIRGIN AND CHILD WITH FOUR ANGELS.** Rectangular. Dark brown patina. H. 13.7 cm., W. 10.3 cm. A.721.443B

Framed between piers to right and left, the Virgin is seated on a bench with her head three-quarters to the left and her knees turned to the right. The naked Child lying across her knees rests his left hand on an orb and makes a gesture of benediction with the right. In the lower corners are two putti who lift the Virgin's robe. Two more putti, one pulling the Virgin's hair, stand on a cushion covering the seat. Raised base-line. Hole at top.

Most other examples of the plaque, which is found in Berlin, Munich, the Louvre, the Bibliothèque Nationale and elsewhere, show the draped back of the Virgin's throne with a garland-bearing putto at each side. Vöge ascribes the plaque to an artist in the circle of Hans Schwarz. The attribution to an Augsburg studio and a dating about 1520 are accepted by Braun and Bange.

*Literature:* Vöge, in *M.f.K.*, ii, 1909, p. 395; Braun, p. 28, No. 4; Bange, p. 52, No. 1053; Ricci, ii, p. 290, No. 443; Cott, p. 160.

### 438 : Figure 448

**THE LAMENTATION OVER THE DEAD CHRIST.** Silhouetted contour. Gilt bronze. H. 4 cm., W. 4.4 cm. A.720.442B

The body of the Dead Christ rests on the knees of the Virgin (centre) tended by St. John (left) and the Magdalen (right). The plaque is perforated. At the top a loop for suspension.

As observed by Ricci, the relief is related to an Italian silver relief of the same subject in Berlin (Bange, No. 35). Both reliefs are appliques, apparently intended for insertion in the lunette of a pax. The characteristically Northern drapery forms of the present example preclude the possibility of an Italian origin.

*Literature:* Ricci, ii, p. 290, No. 442; Cott, p. 160.

## GERMAN: MIDDLE OF THE SIXTEENTH CENTURY

### 439 : Figure 454

**VENUS AND CUPID.** Rectangular. Yellowish patina. H. 12.8 cm., W. 6.9 cm. A.718.440B

Venus stands in the centre with her back against a tree-trunk and her body in profile to the left. With her right hand she touches the hair falling on her shoulders and with her left she extends an apple to Cupid (left), who reaches up to receive it. The base line is raised.

This beautiful plaque is known through three other examples, two of which are in the Ashmolean Museum, Oxford, and in Berlin. Bange compares it to a generally similar inkstand dated 1547 with a naked female figure by Jörg Vischer in Berlin. The plaque also presents analogies to a statuette of an allegorical female figure attributed to Jörg Vischer in the Rhode Island School of Design. Bange observes that the profile pose of the female figure seems to have been inspired by an Italian source, possibly the Judgement of Paris plaque of the master signing IO.F.F.

*Literature:* Molinier, No. 700; Bange, *D.M.*, p. 97, No. 1465; Bange, *D.B.*, fig. 70, 71 (for related statuettes); Ricci, ii, p. 287, No. 440; Cott, p. 160.

### 440 : Figure 452

**FORTUNA.** Silhouetted contour. Gilt bronze. H. 9.9 cm., W. 5.5 cm. A.729.451B

Venus stands naked in profile to the left in a floating sea-shell. She raises a sail with her right hand and grasps the lower end with her left. At the base are waves terminating in the distance in a strip of shore with a tree (left) and plant (right). Hole beneath chin of Venus.

Applique for decorative use. The figure and sail correspond with those in a German plaque of the same subject formerly in the Figdor collection. It is not clear whether the applique, which is somewhat more evolved in style, depends from the plaque, or both have a common engraved source.

*Literature:* Ricci, ii, pp. 296-7, No. 451; Cott, p. 160; Planiscig, *V.B.*, p. 415, fig. 437 (for Figdor plaque).

#### 441 : Figure 449

UNIDENTIFIED SCENE. Circular. Very dark patina. Diameter 8.1 cm. A.719.441B

A naked man and woman are seen embracing. The woman holds a cup or chalice in her raised left hand. In the background is conventional foliage, an armorial shield (a cock and helmet crested with an eagle), and (left) two putti holding up a cuirass. On a scroll running behind the two standing figures is the inscription:

NOM/DOM/INI MA/(N)E(t)IN.AE/T/RNVM H:M O.

Plain rim-fillet.

The relief is recorded in a second example in Berlin. In this the opening word of the inscription is VERBUM not NOMEN and the concluding letters are HIM. The subject is identified by Bange as Mars and Venus; this reading is supported by the two putti holding a cuirass on the left, but is difficult to reconcile with the inscription on the scroll. As noted by Bange, the female figure depends from the engraved Allegory of Fortune of Aldegrevier (1528, B.226), which therefore offers a *terminus post quem* for the plaque, while the cock is the emblem of the Mecklenburg family of Hahn. Volbach identifies the relief as the work of a seal-engraver who was also responsible for a circular plaque of Judith in Berlin (Bange, *D.M.*, p. 107, No. 7940) and for the seal of Franz von Giffhorn in the Münzkabinett, Munich (1549). The terminal dates for the activity of this artist are 1532-49, and he is conjecturally explained as a South German (Nuremberg) sculptor who transferred his studio to North Germany.

*Literature:* Volbach, in *Antliche Berichte*, xlii, 1920-1, p. 66 ff.; Bange, ii, p. 107, No. 1469; Ricci, ii, pp. 287-8, No. 441; Cott, p. 160.

#### 442 : Figure 456

THE JUDGEMENT OF PARIS. Circular. Gilt bronze. Diameter 3.8 cm. A.717.439B

The plaque, which is framed in a laurel wreath, shows in the foreground the sleeping figure of Paris with Mercury holding a caduceus and apple, bending over him. Behind on the right is a tree and in the background on the left are the three goddesses. Two holes at sides.

The subject is identified by Molinier as the Legend of the King of Mercia on the basis of resemblances to No. 418. As observed by Ricci, the presence of Mercury proves that the Judgement of Paris is in fact shown. Other examples are in the Bayerisches Nationalmuseum, Munich, and in the British Museum. The plaque seems to date from the second quarter of the sixteenth century.

*Literature:* Molinier, No. 713; Ricci, ii, p. 287, No. 439; Cott, p. 160.

#### 443 : Figure 447

TEMPERANCE. Applique with silhouetted contour. Medium brown patina. H. 3.6 cm., W. 3.7 cm. A.728.450B

Female figure represented in full-face in half length pouring water from a pitcher held in the raised right hand into a second pitcher held in the left. Hole in top of lower pitcher.

The applique is correctly classified by Ricci and Cott as German, mid-sixteenth century.

*Collection:* Bardini (sale London, 26 May 1902, No. 441). *Literature:* Ricci, ii, p. 296, No. 450; Cott, p. 160.

#### 444 : Figure 455

CUPID PLAYING ON THE LUTE. Circular. Gilt bronze repoussé. Diameter 5.4 cm. A.692.414B

The plaque, which is slightly convex, shows Cupid in the centre in full face playing on a lute. He stands on a lion mask, and has a bird on either side. The background is filled with cornucopias and grotesque scroll ornament.

Apparently intended for insertion in a box or cabinet, the relief is regarded by Bode as French and by Ricci as Italian. Middeldorf (private communication) suggests a connection with the work of the Nuremberg silversmiths Christoph and Johannes Lenker. The plaque seems to date from the second quarter of the sixteenth century.

*Collection:* Hainauer.

*Literature:* Bode, *Die Sammlung Oscar Hainauer*, 1897, p. 90, No. 102, p. 153; Ricci, ii, p. 272, No. 414; Cott, p. 158.

#### 445 : Figure 444

DECORATIVE PLAQUE. Rectangular. Gilt bronze. H. 3.4 cm., W. 10.5 cm. A.699.421B

The surface of the relief is divided by six pilasters into five compartments of which that in the centre is void. The two outer compartments contain female terminal figures, and the two inner compartments, which are divided horizontally by a narrow strip, are filled with two superimposed putti. Hole in centre.

The relief, of which no other version is recorded, seems to have been cast as a furniture mount or as part of a small box. It is regarded by Ricci as French, and is associated by Middeldorf (private communication) with the work of Wenzel Jamnitzer. Analogies with the decoration of a table fountain in the Historisches Museum at Frankfurt-am-Main and of a ewer in the treasury of the Cathedral at Ragusa (repr. Rosenberg, *Jamnitzer*, Frankfurt-am-Main, pl. 23, 44) are generic, but two related reliefs ascribed to Jamnitzer exist in the Bayerisches Nationalmuseum, Munich.

*Literature:* Ricci, ii, p. 275, No. 421; Cott, p. 159.

#### 446 : Figure 445

SEA-MONSTERS FIGHTING. Trapezoidal with curved top and base. Medium brown patina. H. 4.7 cm., W. 9.7 cm.

A.594.316B

The plaquette, which has a narrow flat rim at the top and bottom, shows an ichthyocentaur (left) fighting a sea-serpent. Elsewhere in the sea, which fills the whole surface of the relief, are other sea-monsters. Holes at top and bottom.

Companion piece to No. 447. Though regarded by Ricci as North Italian, the two plaquettes are certainly German, and a version of the present plaquette is rightly given by Braun to a South German master working in the style of the monogrammist H.G. A third relief from the same series is also recorded in the Ritter von Moltheim collection. According to Braun, the reliefs are used on the border of a Palissy dish and occur again on a ewer formerly in the possession of Baron Behrschen Majorates Popen.

*Literature:* Ricci, ii, p. 220, No. 316; Cott, p. 155 (both as North Italian, early sixteenth century); Braun, pl. xviii, Nos. 128, 129, text p. 56; Bucholz, *Goldschmiedearbeiten in Livland, Estland und Kurland*, Lübeck, 1892, pl. 1.

#### 447 : Figure 446

SEA-MONSTERS FIGHTING. Trapezoidal with curved top and base. Medium brown patina. H. 4.7 cm., W. 9.5 cm.

A.595.317B

The plaquette, which has a narrow flat rim at the top and bottom, shows an ichthyocentaur (left) with back turned attacking a sea-serpent with a spear. Elsewhere in the sea, which fills the whole surface of the relief, are other sea-monsters. Holes at top and bottom.

See No. 446. Examples of the plaquette exist in the Victoria and Albert Museum, London, the Bayerisches Nationalmuseum, Munich, and elsewhere.

*Literature:* Ricci, ii, p. 220, No. 317; Cott, p. 155.

#### 448 : Figure 450

DIANA AND ACTAEON. Circular. Medium brown patina. Diameter 6 cm.

A.585.307B

On the right Diana and two nymphs are shown bathing in a rectangular tank with moulded sides. Actaeon, holding a spear but already transformed into a stag, approaches from the left, accompanied by two dogs. The foremost of the nymphs throws water in his face. Incuse reverse with the same subject. Plain rim-fillet.

Ricci classifies the plaquette as North Italian, early sixteenth century, but notes that the scheme reappears on a wooden mould in the Hungarian Applied Art Museum at Budapest. The two schemes differ in detail, and the mould seems to depend from the plaquette. The plaquette is German, and seems to date from the third quarter of the sixteenth century.

*Literature:* Ricci, ii, p. 216, No. 307; Cott, p. 154; Radisics von Kutas, *Ungarisches Landes-Kunstgewerbemuseum: illustrierter Führer durch die Sammlungen*, 1885, p. 72, fig. 8 (for Budapest mould).

### GERMAN: LATE SIXTEENTH AND SEVENTEENTH CENTURY

#### 449 : Figure 457

HAGAR AND THE ANGEL. Circular. Medium brown patina. Diameter 5.1 cm.

A.587.309B

A female figure is seen reclining beneath a tree. An angel bends over her from behind. In the right foreground is a sleeping child. On the left is an extensive landscape background. Beaded rim. Two holes at top.

The plaquette, which is otherwise unrecorded and illustrates Genesis, xxi, 14-18, is listed by Molinier with anonymous Italian sixteenth-century plaquettes, with the suggestion that it might have formed the reverse of a medal. It is looked on by Ricci as North Italian, early sixteenth century. It seems to date from the late sixteenth century, and is, as observed by Middeldorf (private communication), almost certainly of German origin.

*Literature:* Molinier, No. 632 (as anonymous Italian); Migeon, in *Les Arts*, No. 80, August 1908, p. 17 (as Giovanni delle Corniole); Ricci, ii, p. 217, No. 309 (as North Italian); Cott, p. 154 (as North Italian).



## 450 : Figure 465

LOT AND HIS DAUGHTERS. Oval. Dark brown patina.  
H. 4.2 cm., W. 5.3 cm. A.681.403B

The plaquette, which is convex, shows Lot seated to the right in a landscape with a cup of wine in his raised left hand. One of his daughters caresses his neck, and the other is seated on the ground.

Though classified by Molinier as Italian, middle of the sixteenth century, and by Ricci as Italian, sixteenth century, the plaquette seems to have been produced in Germany or in the Netherlands. Its style and the unusually thin casting would be consistent with a dating about 1600.

*Literature:* Molinier, No. 541; Ricci, ii, p. 265, No. 403; Cott, p. 158.

## 451 : Figure 464

THE MAN OF SORROWS. Silhouetted contour. Gilt bronze (much rubbed). H. 14.2 cm., W. 10.3 cm. A.724.446B

Christ is shown seated on a rock with bowed head in profile to the right. His cloak falls over the rock, and his wrists are bound.

Applique for insertion in a pax or other complex. The relief, of which no other version is recorded, seems to date from the last quarter of the sixteenth century.

*Literature:* Ricci, ii, p. 292, No. 446; Cott, p. 160.

## 452 : Figure 458

SPRING AND SUMMER. Rectangular. Dark brown patina.  
H. 9.6 cm., W. 8.1 cm. A.686.408B

Two female figures, clad in loose robes, are shown moving on a raised base-line to the right. The foremost, Summer, wears a wreath of wheat and holds ears of wheat in her left hand; with her right hand she plucks the flowers proffered by Spring.

This and the following plaquette occur with great frequency and are found in many collections. They have been variously regarded as French, German and Italian. Ricci, basing himself on the frequency with which the two plaquettes appear in Northern Italy, advances the theory of a Lombardo-Venetian origin and a dating in the sixteenth century. The case in favour of a French origin and a dating ca. 1600 is argued by Jacobsen with reference to examples of the plaquettes in the Museo Correr, Venice, and is supported by Planiscig with reference to examples in the Estensische Kunstsammlung and the Kunsthistorisches Museum, Vienna. Planiscig, however, proposes a dating in the second half of the sixteenth century for the Spring and Summer and a dating in the middle of the seventeenth century for the Autumn and Winter.

This artificial distinction between the dates of the plaquettes originates with Vöge, and is maintained by Bange, both of whom regarded the reliefs as German. Irrespective of the country in which they were produced, the attempt to divorce two compositions which are stylistically uniform and must from the first have been designed as counterparts, cannot be seriously sustained. A South German origin and a dating ca. 1600 is proposed by Braun. Middeldorf with considerable plausibility relates the style of the plaquettes to that of a set of four German plaquettes of Triumphs formerly in the Georg Hirth collection, Munich, and dates both groups of plaquettes in the early seventeenth century.

*Collection:* Baron de Théis (sale Paris, 6 May 1874, No. 889).

*Literature:* Ricci, ii, pp. 267-8, Nos. 408, 409; Cott, p. 158; Jacobsen, in *R.f.K.*, xvi, 1893, p. 71; Planiscig, *Est. K.*, No. 441; Planiscig, *Bronzeplastiken*, Nos. 493, 494; Vöge, *Königliche Museen zu Berlin: die deutschen Bildwerke*, 1910, No. 809; Bange, *D.M.*, Nos. 5768, 5769; Braun, No. 175; Middeldorf, *Morgenroth*, No. 413.

## 453 : Figure 459

AUTUMN AND WINTER. Rectangular. Dark brown patina. H. 9.6 cm., W. 8.6 cm. A.687.409B

Two female figures, clad in loose robes, are shown moving on a raised base-line to the left. On the left is Winter, warming her right hand at a dish of charcoal held in the left, and on the right is Autumn, with vine leaves in her hair, carrying a cornucopia filled with fruit.

See No. 452.

*Collection:* Baron de Théis (sale Paris, 6 May 1874, No. 899).

## 454 : Figure 460

THE TRIUMPH OF HUMILITY. Rectangular. Dark brown patina. H. 6.7 cm., W. 12.6 cm. A.705.427B

In a chariot drawn to the left by two horses is seated an elderly female figure (Humility) with a staff in her left hand. In front of the chariot are figures of Charity, accompanied by three children, and Faith. The upper part of the figure of Hope, holding an anchor and a bird, appears above the back of the further horse. The two horses are driven by a bearded man holding a bundle of sticks. The base-line is raised.

The scheme is based on an engraving by Hieronymus Cock after Martin van Heemskerck. The identification of the female figure in the car as Humility and of the two horses as emblematic of Modesty and Mansuetudo is established by Latin inscriptions on the engraving. A figure of Peace which is represented in the engraving seated beside Humility is omitted from the plaquette. The

plaquette is entitled by Middeldorf *Triumph of Christian Virtues*. It forms part of a set of six plaquettes, to which the three following plaquettes also belong. A fifth subject, *The Triumph of Plenty*, is known from examples in Berlin (Bange, *D.M.*, p. 133, No. 1488) and elsewhere, and a sixth, *The Triumph of Wealth*, is recorded in a version in the Ritter von Moltheim collection. The plaquettes, four of which occur with great frequency, are variously regarded as Flemish (Bange, Ricci) and German (Braun, Middeldorf), and seem to have been made in the first quarter of the seventeenth century. An unconvincing attempt is made by Bange to distribute them between two different hands.

*Literature:* Molinier, No. 663 (as Italian, sixteenth century); Planiscig, *Est. K.*, No. 460 (as after Martin van Heemskerck); Bange, *D.M.*, p. 133, No. 1489; Ricci, ii, p. 280, No. 427; Cott, p. 159; Braun, p. 48, No. 108; Middeldorf, *Morgenroth*, No. 405.

#### 455 : Figure 461

THE TRIUMPH OF THE CHURCH. Rectangular. Dark brown patina. H. 6.9 cm., W. 12.2 cm. A.706.428B

In a four-wheeled chariot drawn to the left by two unicorns is seated a female figure (the Church) with two keys in her right hand and a dove (the Holy Ghost) flying above her head. Before her, on the front part of the chariot, are figures of (right to left) Faith, Chastity with a dove and sceptre, and Obedience with a yoke. The two unicorns are driven by a seated male figure. The base line is raised. Hole at top.

See No. 454. The subject of the plaquette is wrongly given by Ricci as the Triumph of Wisdom.

*Literature:* Molinier, No. 665; Planiscig, *Est. K.*, No. 458; Bange, *D.M.*, p. 133, No. 1490; Braun, p. 48, No. 106; Ricci, ii, p. 280, No. 428; Middeldorf, *Morgenroth*, No. 404; Cott, p. 159.

#### 456 : Figure 462

THE TRIUMPH OF POVERTY. Rectangular. Dark brown patina. H. 6.5 cm., W. 12.4 cm. A.707.429B

On a four-wheeled wicker cart drawn to the right by two emaciated asses is a woman with flowing hair designated by an inscription as INOPIA. On the front of the chariot are figures of Humility (VMI) and Fear (TIM), the latter a youth brandishing a whip. In front of the chariot march figures of (right to left) Patience and Servitude. The asses are guided by a walking male figure. In the background right a palace or town. Hole at top.

See No. 454. The relief is based in reverse on an engraving by Hieronymus Cock after Martin van Heemskerck.

*Literature:* Molinier, No. 664; Planiscig, *Est. K.*, No. 459; Bange, *D.M.*, p. 132, No. 1487; Braun, pp. 48-9, No. 109; Ricci, ii, pp. 280-1, No. 429; Middeldorf, *Morgenroth*, No. 403; Cott, p. 159.

#### 457 : Figure 463

THE TRIUMPH OF JUSTICE. Rectangular. Dark brown patina. H. 6.5 cm., W. 12.3 cm. A.708.430B

In a four-wheeled chariot drawn to the right by two lions are seated figures of Peace, holding an olive branch, Justice, with sword and scales, and Abundance, with a cornucopia. The two lions are driven by a youth with a wand and wreath. Raised base line. Hole at top.

See No. 454. The impression is much inferior to those of the companion reliefs.

*Literature:* Molinier, No. 666; Planiscig, *Est. K.*, No. 457; Bange, *D.M.*, p. 133, No. 3075; Braun, pp. 47-8, No. 105; Ricci, ii, p. 281, No. 430; Cott, p. 159.

## AUSTRIA

### AUSTRIAN: EARLY NINETEENTH CENTURY

#### 458 : Figure 467

THESEUS AND THE CENTAUR. Oblong with rounded corners. Medium brown patina. H. 4.6 cm., W. 5.3 cm.

A.695.417B

Theseus, depicted as a male nude wearing a helmet, is shown (left) with right arm raised, about to strike the

Centaur, whose throat he grasps with his left hand. The scene is surrounded by a flat rim with rounded corners at the base; above the corners have been cut down.

The plaquette reproduces the scheme of Canova's marble statue of Theseus and the Centaur in the Kunsthistorisches Museum, Vienna. Work on the statue was begun in 1805, but was later suspended, and was resumed only in 1817. In 1819 the completed statue was presented to the Emperor of Austria. It is likely that the present plaquette and a similar plaquette in silver in Berlin were cast in Vienna

after this time. The plaquette is classified by Ricci as Italian, eighteenth century, with a rider expressing approval of the eighteenth-century dating proposed for the Berlin plaquette by Bange.

*Literature:* Bange, No. 1053 ('in der Art des Canova'); Ricci, ii, p. 273, No. 417; Cott, p. 158; Bassi, *La Gipsoteca di Possagno*, Venice, 1957, pp. 162-5 (for history of marble group).

## RUSSIA

### RUSSIAN: SIXTEENTH CENTURY

#### 459 : Figure 466

SAINT JOHN THE FORERUNNER AND NICHOLAS. Rectangular. Brown patina with traces of gilding. H. 6.8 cm., W. 3.5 cm. A.732.454B

The two Saints are represented in three-quarter face left. That on the left holds a staff or wand and wears a cloak

over a skin and that on the right is vested and holds a closed book. For the inscription see illustration.

Marvin Ross (private communication) observes that the type is related to the sixteenth-century Russian hardstone carvings, and infers that the plaquette is either a sixteenth-century relief or a later relief cast from a sixteenth-century stone carving. The theory of a sixteenth-century North Russian origin is corroborated by the State Historical Museum, Moscow, who regard the relief as probably part of a Deisis.

*Literature:* Cott, p. 160 (as Russian, sixteenth (?) century).



## II

# STATUETTES AND UTENSILS

### (OTHER THAN MORTARS)

## ANTIQUE

### ROMAN: SECOND OR FIRST CENTURY B.C.

#### 460 : Figure 469

WINGED CHILD CARRYING A TORCH. Black lacquer (rubbed on torso) over reddish brown bronze. H. of figure 8.1 cm., H. of base 2.4 cm. A.204.42C

The naked figure is shown with the right foot advanced and head turned down to its right. The left arm is raised to the level of the shoulder and in the right hand is a torch. On a square moulded plinth cast separately.

The bronze is pitted on the left buttock, calf and thigh, the right thigh and shin and elsewhere. The wings are not worked up behind. The torch is broken.

The iconography of the figure, with a reversed torch held in the right hand and the left hand raised to the level of the head, recurs in Roman statuettes in the Bibliothèque Nationale, Paris (Babelon and Blanchet, *Catalogue des bronzes antiques de la Bibliothèque Nationale*, Paris, 1895, Nos. 272, 273, 274), the Walters Art Gallery at Baltimore (Hill, *Catalogue of Classical Bronze Sculpture in the Walters Art Gallery*, Baltimore, 1949, No. 54) and many other collections. The child is variously described as a funerary genius and as Eros. The present statuette, which is dated by

Ricci to the early sixteenth century, is either a Roman bronze or a Renaissance forgery after the antique. The perished condition of the surface is most readily compatible with the first of these hypotheses. The base is filled with lead and is not original.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 52; Cott, p. 139 (both as Italian, early sixteenth century).

#### 461 : Figure 468

CUPID. Worn grey patina. H. 7.4 cm. A.205.43C

Cupid, naked and winged, is shown moving forwards with open arms and head turned up to his left.

The left hand and the ends of the fingers and thumb of the right hand are missing.

Though regarded by Ricci as an Italian bronze of the early sixteenth century, the statuette is certainly antique. Comparable Hellenistic or Roman bronzes are in the Walters Art Gallery at Baltimore (for these see Hill, *Catalogue of Classical Bronze Sculpture in the Walters Art Gallery*, Baltimore, 1949, Nos. 55, 65), the British Museum and elsewhere.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 52, No. 43; Cott, p. 139 (both as Italian, early sixteenth century).

## ITALY

### GIOVANNI ALBERGHETTI

Member of a dynasty of Ferrarese bronze-casters, of whom the earliest, Alberghetto, is mentioned as a cannon-founder in Ferrara and Florence in 1484-97, and the latest, Gian Francesco Alberghetti, was active in Venice in 1693. A vase signed by Alfonso Alber-

ghetti and dated 1572 is in the Museo Artistico Industriale in Rome.

The Zanino Albergeti whose signature appears on the bell discussed below is likely to be identical with Giovanni I Alberghetti, who was responsible for casting the sculptures by Antonio Lombardo for the Zen Chapel in St. Mark's (1505-15).

## 462 : Figure 550

HAND-BELL. Medium brown patina. H. 15.1 cm.

A.263.107C

Beneath a frieze of acanthus is a strip with the signature: OPVSZANINI. ALBERGETI. Below is a row of palmettes and scallop shells. The surface of the bell is decorated with a profile head, identified as that of Lodovico il Moro, Duke of Milan, facing to the right, a head of Nero facing to the left, figures of Hercules and the child Hercules strangling the serpents, confronting birds and two void shields. Moulded handle.

Ricci observes that on account of the presence on the bell of a portrait of Lodovico Sforza 'it has seemed advisable to ascribe this bell to a Lombard workshop. But it is also quite possible that it was made in Venice.' There is no record of the activity of Giovanni Alberghetti elsewhere than in Venice. The inclusion of a portrait of Lodovico il Moro may, however, indicate a date in the late fifteenth rather than the early sixteenth century. A related bell, also signed by Zanino Alberghetti, is in the Victoria and Albert Museum (No. 335-1886).

Collection: Dreyfus.

Literature: Ricci, i, p. 120, No. 107; Cott, p. 137 (as Lombard, ca. 1490).

## 463 : Figures 548, 549

Columbia Museum of Art, Columbia (S.C.)

BOWL. Bronze. H. 18.7 cm.

M.32

The surface is decorated with garlands suspended from female masks. Above each garland is an oval stamp flanked by cornucopias, and beneath the garlands vases flanked by grotesque female demi-figures and wyverns alternate with stamps of the Labours of Hercules. The bowl is mounted on a modern foot.

The bowl is regarded by Bode and Valentiner as a Paduan work of the early sixteenth century. The moulded groups of Hercules and Antaeus and Hercules strangling the Serpents recur in a bowl from the same workshop in the Victoria and Albert Museum (736-1893), in which the original figured bronze foot is preserved. The style of ornament of the two bowls is Venetian, not Paduan, and shows close affinities to the bronze bells signed by Giovanni Alberghetti, in whose studio they may have been produced. A third bowl from the same studio is in the Louvre (Migeon, No. 71).

Collection: J. Pierpont Morgan; William Salomon; Clarence H. Mackay; Samuel H. Kress (1936).

Literature: Bode, *Morgan*, No. 192, p. 24, pl. CXXXII (as Paduan, early sixteenth century); Valentiner, *Catalogue of the Clarence H. Mackay Collection*, New York, 1926, No. 27 (as Paduan, early sixteenth century).

## TIZIANO ASPETTI

(b. 1565; d. 1607)

Born in Padua in 1565, Aspetti was active in Padua and Venice, where he became, after Vittoria, the most popular and prolific bronze sculptor of the late sixteenth century. The basis for study of Aspetti's small bronzes is supplied by four signed statuettes on the balustrade of the high altar of the Santo at Padua. Aspetti died at Pisa in 1607.

## 464 : Figure 569

ANDIRON WITH A FIGURE OF MARS. Medium brown patina. H. 107.6 cm.

A.1645A

The figure of Mars, naked save for a plumed helmet and a cloak worn over the left shoulder, is shown standing on a corselet with the left leg advanced. His right forearm is raised with the index finger extended, and his head is turned towards his right. The figure stands on a three-sided base, of which the faces are decorated with putto heads and the corners terminate in scrolls, resting on the backs of three kneeling male figures. Beneath is an element with three rams heads supported at the back on a male mask and in front on the tails of two inverted grotesque monsters, with exposed udders, and paired horses' heads breathing flame. Between the monsters is a small oval relief with a naked female figure.

See No. 465.

## 465 : Figure 570

ANDIRON WITH A FIGURE OF VENUS. Medium brown patina. H. 107.6 cm.

A.1645B

The figure of Venus, naked save for a cloak worn over the left shoulder and right lower arm, is shown standing with her right foot on a dolphin. Her left forearm is raised, and she gazes outwards to her left. The sleeping figure of Cupid lies at her feet. The base of the figure and the lower section of the andiron correspond with those of No. 464 save that the relief between the grotesque monsters at the bottom shows a male figure wearing a cloak.

The upper element of No. 465, including the kneeling supporting figures, recurs in Berlin, where it was ascribed by Bode (1930) to an unidentified Venetian master influenced by Vittoria. A much superior version of the Venus, made as an independent statuette not as part of an andiron, exists in the Peter Harris collection, London, where it forms a pair to a figure of Mars of which a second version is in the Frick Collection, New York. The Frick bronze is ascribed by Planiscig, Venturi and MacLagan to Tiziano Aspetti, and there is no reason to doubt that Aspetti was also responsible for the companion figure of

Venus. There is, therefore, a strong presumption that the andirons originate in the Aspetti workshop. The final figure of Mars on No. 464 does not correspond with the Frick/Harris bronze, but is also likely to depend from an Aspetti model.

*Collection:* Baron Adolphe de Rothschild; Baron Maurice de Rothschild; Clarence H. Mackay; Samuel H. Kress (1948).

*Literature:* Valentiner, in *Art in America*, xiii, 1925, p. 320 (as Sansovino); Valentiner, *Catalogue of the Clarence H. Mackay Collection*, 1926, No. 28 (as Sansovino); Bode, 1930, No. 247 (for Berlin bronze); Victoria and Albert Museum, *Italian Bronze Statuettes*, 1961, Nos. 163, 164 (for Harris bronzes); Planiscig, *V.B.*, pp. 568-9 (for Frick bronze); MacLagan, in *The Frick Collection*, vi, p. 12, No. 44 (for Frick bronze).

#### 466 : Figure 567

*Columbia Museum of Art, Columbia (S.C.)*

DOOR-KNOCKER WITH A NAKED FEMALE FIGURE FACING TO THE RIGHT. Bronze. Rear plate: H. 15.9 cm., W. 13.9 cm. Knocker: H. 33 cm., W. 25 cm. M.30A

Suspended from a shield-shaped plate, the knocker is composed of paired dolphins whose tails curl up behind the central figure. A putto is mounted on each dolphin's back. A shell held in the dolphins' mouths serves as a plinth for the main figure. The female figure stands with the left knee flexed, her left hand beneath her breast and her right hand held in front of her; she gazes downwards to her left.

See No. 467.

#### 467 : Figure 568

*Columbia Museum of Art, Columbia (S.C.)*

DOOR-KNOCKER WITH A NAKED FEMALE FIGURE FACING TO THE LEFT. Bronze. Rear plate: H. 15.9 cm., W. 13.9 cm. Knocker: H. 33 cm., W. 25 cm. M.30B

The form of the knocker is identical with that of No. 466. As in No. 466 the female figure has her left knee flexed, but gazes downwards to her right. Her right hand is extended towards the putto at her side.

A second example of No. 467, lacking the shield-shaped plate, is recorded in the Kunstgewerbemuseum, Berlin. Published by Bode as Alessandro Vittoria (?), it was subsequently reassigned by Planiscig to Tiziano Aspetti. A version of No. 466 is in the collection of Mr. Michael Jaffé. The two nudes conform to a type which is frequently encountered in the Aspetti workshop, and the heads show a general correspondence with that of, e.g., the signed

Temperance by Aspetti on the balustrade of the high altar of the Santo at Padua. The two knockers owe their considerable interest to the fact that they were planned as counterparts.

*Collection:* Contini-Bonacossi; Samuel H. Kress (1932).

*Literature:* Bode, *I.B.S.*, ii, p. 26 ('shows the style of Alessandro Vittoria'), pl. CLXXVII-2 (as Alessandro Vittoria ?); Planiscig, *V.B.*, p. 585 (as Tiziano Aspetti).

### VINCENZO DANTI

(1530-1576)

Danti's earliest documented work, a bronze statue of Pope Julius III in his native city of Perugia, dates from 1553-6. Between 1557 and 1573 he worked in Florence at the court of Cosimo I.

#### 468 : Figure 566

BACCHUS. Black lacquer over dark brown bronze. H. (overall) 18.1 cm. (maximum height of base 8 mm.).

A.179.17C

The naked figure of Bacchus, cast in one with its shallow circular base, is shown with the right leg drawn back; the left leg is supported by a tree-trunk. The head, crowned with grapes and vine leaves, is turned over the right shoulder, the right hand is raised, and in the left hand is a bunch of grapes.

The figure is adapted in reverse from the David of Michelangelo. It is compared by Ricci with a less highly finished bronze statuette, derived in reverse from the Michelangelo David, in the Rijksmuseum, Amsterdam (for this see Bode, *I.B.S.*, ii, 1907, p. 16, fig. 19), which is perhaps by the same hand. A bronze based on the Michelangelo David (not reversed) in the Louvre (Thiers Collection) shares some of the idiosyncrasies of the present model. The developed mannerist posture of the figure would be inexplicable if, as assumed by Ricci, it were produced in the early sixteenth century, and it is likely to have been made in Florence about 1565. The style is closely reminiscent of that of Vincenzo Danti as it is exemplified in the Honour triumphant over Falsehood and the statue of Cosimo I de' Medici in the Museo Nazionale, Florence, in the latter of which the same pose is employed. The statuette is, however, more highly finished than any of Danti's authenticated bronze reliefs or the single bronze statuette (Pinacoteca Nazionale, Perugia) attributable to him.

*Collection:* Dreyfus.

*Literature:* Migeon, in *Les Arts*, No. 73, January 1908, p. 16; Ricci, i, p. 30, No. 17; Cott, p. 139 (all as Florentine, early sixteenth century).



## MASTER OF THE NAKED FEMALE FIGURES

Conventional name for the author of a number of statuettes of naked female figures. The facial types have given rise to the hypothesis that the sculptor, who was active about 1590, may have been of Northern origin, but the facture of the bronzes suggests that he was trained in Florence in the workshop of Giovanni Bologna.

### 469 : Figure 565

THE NAIL CUTTER. Black lacquer (much rubbed) over medium brown bronze. Slight traces of gilding on the drapery and seat. H. 8.1 cm. A.177.15C

A naked woman seated on a low mound covered with a towel is seen bending forwards to cut the toe-nails of her right foot. Her right knee is raised, and she holds the foot with her left hand. Hole in back of right shoulder.

Examples of this popular model exist in Berlin (Nos. 119, 120), Vienna (Nos. 234/5608, 235/5618), the Ashmolean Museum, Oxford, and elsewhere. By the same hand are four statuettes of bathing women formerly in the Pierpont Morgan collection (for these see Bode, *Morgan*, ii, Nos. 167-71), examples of which occur in many collections, and a larger figure of a kneeling woman in the Victoria and Albert Museum, formerly in the Heseltine collection, of which a reduced variant is in Vienna (No. 236/5614). The bronzes have been variously regarded as the work of a Northern French sculptor active ca. 1600 under the influence of Giovanni Bologna (Bode, loc. cit.), of a Flemish sculptor active in Italy at the end of the sixteenth century (Bode, *I.B.S.*, iii, 1912, pl. ccvii, followed by Hackenbroch, in *Connoisseur*, cxliii, 1959, pp. 216-17) and of a Central Italian artist of the second half of the sixteenth century (Planiscig, *Bronzeplastiken*, pp. 135-7). The present bronze is classified by Ricci as Italian, sixteenth century.

Collection: Dreyfus.

Literature: Ricci, i, p. 26, No. 15; Cott, p. 140 (both as Italian, sixteenth century).

## RICCIO

See p. 60 above. The bronzes discussed below consist in part of autograph works of notably fine quality, in part of bronzes cast from Riccio's models in which the surface working seems to have been entrusted to studio hands, and in part of lamps and other utensils which were produced commercially in Riccio's shop.

### 470 : Figure 487

SAINT SEBASTIAN. Dark brown patina. H. 24.2 cm.

A.170.8C

The Saint is represented nude with head bent over the right shoulder and arms tied behind his back. The right foot is drawn back. Two arrows protrude from the body beneath the throat and below the right breast; there is a further hole for an arrow above the left hip.

The model is unique. A variant is in the Louvre (ex-Davilliers Collection), in which the figure wears a loin-cloth, the arrows are missing and the mouth is closed. The present bronze and that in the Louvre appear to have been modelled independently, and the view of Migeon that the former is 'une autre épreuve' of the latter is incorrect. Though Planiscig regards both bronzes as workshop variants of a lost original, there is no reason to doubt the status of either statuette as an autograph work by Riccio. The strongly expressive heads and heavy modelling suggest that they are likely to belong to a relatively early phase in his career, and precede the documented biblical reliefs in the Santo at Padua (1506). Early photographs of the Louvre bronze show the figure attached to a wooden tree-trunk which has since been removed. The present figure may originally have been shown against a tree-trunk or a column. If, as is possible, the missing element supported the back of the right foot and passed between the parted hands, the main view would have been less flat than the view which is usually photographed.

Collection: Dreyfus.

Exhibition: Buffalo, Albright Art Gallery, *Master Bronzes*, 1937, No. 131 (lent by Duveen Brothers; reproduction reversed in catalogue).

Literature: Migeon, pp. 72-5; Migeon, in *Les Arts*, No. 73, January 1908, pp. 20, 29-30; Vaudoyer, in *L'Amour de l'art*, 1925, p. 248, Planiscig, *Riccio*, p. 144, 145-6; Ricci, i, p. 16, No. 8; Nicodemi, p. 93; Cott, p. 137; Landais, pp. 43, 85, 114.

### 471 : Figure 492

POMONA. Black lacquer over medium brown bronze. H. 16.4 cm. A.173.11C

Naked female figure shown frontally with the right hand extended and a bowl of fruit in the left hand. The weight of the body rests on the right leg. The hair is decorated with a garland and diadem.

Broken and repaired through the right ankle. Right arm broken and repaired above elbow, and fingers of right hand severed at knuckles. Hole in head.

The model seems to have originated as part of a larger group, generally described as the Punishment of Pan, in which Pan (or a Satyr) is shown in the centre tethered to a

tree-trunk flanked by a Cupid and the present figure. A complete version of the group occurs on the lid of an inkstand in the Ashmolean Museum, Oxford, and a version in gilt bronze lacking the Cupid is in the Louvre (ex-Bucquet collection, Paris). The present statuette is much superior to the corresponding figure in the complete groups (which are accepted by Bode as works of Riccio, and are given by Planiscig to the Riccio workshop) and is an autograph bronze of relatively early date. The hair falling on the shoulders and the garland are of notably high quality. The presence of examples of the statuette without the accompanying figures in the former Kaiser Friedrich Museum, Berlin, the Cleveland Museum of Art, and the Museo Nazionale, Florence (Carrand Collection) suggests that it may also have been cast as an independent statuette.

*Collection:* Dreyfus.

*Literature:* Bode, *I.B.S.*, i, 1907, p. 28; Migeon, in *Les Arts*, No. 73, January 1908, pp. 23, 28-9; Migeon, in *Les Arts*, No. 117, September 1911, p. 9 repr. (for Bucquet group); Planiscig, *Riccio*, p. 254, 485 n., No. 128; Ricci, i, p. 20, No. 11; Cott, p. 137 (all as Riccio).

#### 472 : Figure 490

HEAD OF A MAN. Black lacquer over dark brown bronze. H. 5.6 cm. A.209.49C

The head, which is severed through the neck by breakage or a casting flaw, shows a clean-shaven man with short, unruly hair, a furrowed forehead and open mouth.

Nose slightly rubbed down.

As noted by Cott, the head recurs in a statuette of Vulcan in the collection of A. C. de Frey, New York (1951). It is rightly classified by Planiscig as a relatively early work connected in style with the Entombment relief (No. 203).

*Collection:* Dreyfus.

*Literature:* Planiscig, *Riccio*, pp. 145-6, fig. 158, and *P.B.I.*, 1930, pl. LVII, fig. 87; Ricci, i, p. 56, No. 49; Cott, p. 138 (all as Riccio).

#### 473 : Figure 486

*Samuel H. Kress Foundation, New York.*

SATYR HOLDING A CANDLESTICK. Black lacquer over dark brown bronze. H. 22.5 cm. L.80

Mounted on a triangular base raised on naturalistic feet, the Satyr is shown kneeling on the left knee. The left hand is extended, and in the right, which is raised to shoulder height, is a candlestick decorated with acanthus foliage. The face of the Satyr is turned up towards the candle. In the forward right corner of the base is a protruding screw.

The bronze is illustrated by Planiscig as a work of Riccio, and is related by him to a Satyr with raised hand holding a Shell formerly in the Barsanti Collection, Rome, now in the Museo di Palazzo Venezia, and to a related bronze in Berlin in which the shell is missing. A second version of the present model in Munich lacks the base; in this the upper part of the candlestick and the lower part of the forward leg have been broken off, and the left hand is differently placed. The screw on the base indicates the presence of an inkwell, in the form either of a shell or of a vase (for these compare generally similar bronzes of somewhat superior quality in the Louvre and the Germain Seligmann collection).

*Collection:* Stefano Bardini (sale New York, April 24-27, 1918, No. 100); Clarence H. Mackay.

*Literature:* Valentiner, *Catalogue of the Clarence H. Mackay Collection*, New York, 1926, No. 23 (as Riccio); Planiscig, *Riccio*, 1927, pp. 330-1, 484, No. 100 (as Riccio); fig. 418, 419 (for Louvre and Seligmann bronzes); Weihrauch, No. 86 (noting related bronzes at Brunswick, Brussels, Frankfurt-am-Main, Modena, and in the Museo Correr, Venice).

#### 474 : Figure 494

JUDITH WITH THE HEAD OF HOLOFERNES. Black lacquer (much rubbed) over medium brown bronze. H. 6.5 cm.

A.171.9C

Judith is shown standing frontally with a wide-bladed sword resting against her right shoulder. She holds the head of Holofernes in her left hand. Her left knee is flexed and her head is turned slightly to her left.

No other version of the model is recorded. The rubbing of the lacquer seems to indicate that the figure formed the handle of a lamp or inkstand. Inkstands with handles in the form of reductions from the Bellano David are also known. Despite its diminutive scale, the quality of the present figure is conspicuously high, and an ascription to the Riccio workshop proposed by Ricci is fully warranted. The figure may depend from a lost autograph bronze of larger size.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 18, No. 9; Cott, p. 137 (both as Riccio).

#### 475 : Figure 497

FETTERED SATYR. Black lacquer over medium brown bronze. H. 7.4 cm. A.186.24C

The Satyr is seated cross-legged on a branch. His hands are tied behind his back, and his head is upturned to the left.

Conspicuously fine example of a figure variously described as Pan and Marsyas. Inferior versions of the model, in

which the figure is bound to a tree, exist in Florence and Vienna (Planiscig, *Riccio*, fig. 389, 390). In an engraving of a lost bronze recorded in 1700 in the De Wild collection, Amsterdam (Planiscig, *op. cit.*, fig. 391), the seated figure is accompanied by a standing Apollo. A similar figure occurs on the lid of a triangular lamp in the Frick Collection, New York (*The Frick Collection*, v. 1953, No. 26).

Collection: Dreyfus.

Literature: Migeon, in *Les Arts*, No. 73, January 1908, p. 16; Ricci, i, p. 40, No. 24; Cott, p. 138 (all as Riccio).

#### 476 : Figure 498

INKWELL IN THE FORM OF A CHILD CARRYING A SHELL. Black lacquer (rubbed on body but well preserved on shell) over medium brown bronze. H. 11.6 cm.

A.188.26C

The child is shown walking forwards with the left leg advanced and the head upturned. He wears a short tunic and carries a sea-shell (*Murex brandaris* [Linnaeus]) on the left shoulder. The figure is cast in one with the shell.

Versions of the model exist in some numbers, and vary between the poles of a good example in Berlin and a coarse derivative in the Victoria and Albert Museum. Other examples are recorded at Hamburg and in the Musée Jacquemart-André, Paris, and in the former Pierpont Morgan and Castiglioni collections. A complete example of the inkstand, in which the figure is mounted on a triangular base with a second shell at the feet, was in the Miller von Aichholz and Marquise de Ganay collections (for this see C. Dreyfus, in *Les Arts*, No. 96, December 1909, pp. 26, 30). In the present statuette the folds of the tunic are less sharply defined than in the Berlin bronze, where a different shell is shown. All the surviving versions (including the present bronze and that in Berlin) are assigned to the Riccio workshop by Bode and Planiscig.

Collection: Dreyfus.

Literature: Migeon, in *Les Arts*, No. 73, January 1908, pp. 24, 26; Planiscig, *Riccio*, pp. 200-1, 481; Bode, 1930, p. 16; Ricci, i, p. 42, No. 26; Cott, p. 138 (all as Riccio).

#### 477 : Figure 499

STANDING BOY. Medium brown patina. H. 9 cm.

A.197.35C

The child wears a tunic or smock, and over his left shoulder carries a small barrel suspended from a stick. He gazes down at a purse or scrip held in the right hand. The figure is cast in one with its shallow octagonal base.

The statuette exists in many variants, at Vienna (Planiscig, *Bronzeplastiken*, No. 29, as Riccio), Berlin (Bode, 1903, No. 63, as Riccio workshop) and elsewhere; in one of

these, as Tobias, in the Museo Nazionale, Florence, the scrip is replaced by a fish. The model is almost certainly due to Riccio, though, as observed by Planiscig (*Riccio*, pp. 199-200), none of the surviving versions is autograph. The subject is doubtfully identified by Planiscig, on the strength of a figure in the Museo Pio-Clementino of the Vatican (for which see Clarac, *Musée de sculpture antique et moderne*, Paris, 1836-7, pl. 655, No. 1507) as the child Mercury.

Collection: Dreyfus.

Literature: Ricci, i, p. 48, No. 35; Cott, p. 139 (both as Italian, early sixteenth century).

#### 478 : Figure 488

BUTTING GOAT. Black lacquer over rich brown bronze. H. 9.8 cm.

A.230.71C

The goat is shown with head drawn in, balanced on its rear legs. Left in the rough underneath.

A second example of the statuette is recorded in the Pierpont Morgan collection and is now in the depot of the Frick Collection. The Morgan bronze is given by Bode to the Riccio workshop, and the present bronze is ascribed by Ricci to Riccio. The statuette seems to have formed part of a group of a Goat butting a Satyr, of which an inferior Paduan replica is in the Louvre.

Collection: Dreyfus.

Literature: Ricci, i, p. 86, No. 71 (as Riccio); Cott, p. 138 (as Riccio); Migeon, in *Les Arts*, No. 180, 1919, p. 16 (for Louvre group as Paduan, fifteenth century, 'par un sculpteur qui peut bien avoir été Andrea Riccio'); Bode, *I.B.S.*, ii, 1907, p. 11, fig. 11 (for Morgan bronze as Paduan); Bode, *Morgan*, i, 1910, p. 20, No. 71 (as workshop of Riccio).

#### 479 : Figure 489

LAMP IN THE FORM OF A SATYR HEAD. Black lacquer over dark brown bronze. H. 7.5 cm.

A.211.51C

Lamp in the form of a negroid satyr head crowned with ivy, with open mouth and a protruding tongue to hold the wick, a hinged lid above the forehead, and a handle at the back. The lamp terminates below in a circular moulded base cast in one with the head, with, beneath, a circular copper plate incised with two indecipherable symbols.

The lamp is one of a group of small oil lamps produced in the Riccio workshop. A closely similar example, also on a moulded base, is in the Bayerisches Nationalmuseum, Munich (for this see Weihrauch, in *Pantheon*, xxv, 1940, p. 65, and Weihrauch, p. 67, No. 90). A variant, severed through the neck, is recorded in the Lederer Collection, Vienna (Planiscig, *P.B.I.*, p. lxxix, No. 130), and another example, mounted on a base with three branches, is in the



Victoria and Albert Museum, London. Other related lamps are found in the former Pierpont Morgan Collection, with a rectangular handle (Bode, *Morgan*, i, No. 59, pl. xxxix), the Kunsthistorisches Museum, Vienna (Planiscig, *Bronzeplastiken*, No. 43, with different handle and base, and No. 44, moulded base identical with present bronze but upper section modified), the Albertinum at Dresden, the Museo Nazionale, Florence, the Schlossmuseum, Stuttgart, the Museo Correr, Venice, and elsewhere. An attempt by Planiscig (*Riccio*, pp. 172-4) to distribute the lamps between Riccio and the Riccio workshop is unconvincing. In the present example the surface working is much superior to that in the version at Munich, which is accepted by Weihrauch as a work of Riccio, and is closely comparable to that in the Lederer bronze, which is accepted as a work of Riccio by Planiscig.

Collection: Dreyfus.

Literature: Ricci, i, p. 58, No. 51 (as Italian, early sixteenth century); Cott, p. 138 (as Paduan, early sixteenth century).

#### 480 : Figure 493

LAMP IN THE FORM OF AN ASS'S HEAD. Black lacquer (slightly rubbed) over medium brown bronze. H. 6.9 cm.  
A.221.62C

The lamp is in the form of an ass's head. The open mouth and tongue support the container for the wick. In the head is a circular aperture surrounded by a raised edge. At the back is a seated dwarf with upturned head holding two vine-branches, behind whom is a double handle in the form of a tree-stem. The severed neck of the ass forms the base of the lamp.

The lamp, whose form is inspired by the antique, exists in a large number of versions, which differ from one another in the type of the dwarf (sometimes beardless and sometimes bearded), the shape of the collar round the central aperture and other details. Examples are found at Vienna (three), and in the Museo Nazionale, Florence, the Victoria and Albert Museum, London, the Ashmolean Museum, Oxford (two), and elsewhere. An ascription to the Riccio workshop proposed by Bode (*I.B.S.*, i, 1907, pl. XLVI, No. 3) was initially rejected and subsequently endorsed by Planiscig (*Bronzeplastiken*, No. 47, as Paduan, about 1500, closely related to the Riccio workshop; *Riccio*, pp. 178, 488, No. 171, as Riccio). Though there is some doubt whether the version of the lamp in Florence is, as claimed by Bode and Planiscig, an autograph work by Riccio, the attribution to the Riccio workshop for this and the companion lamps is probably correct.

Collection: Dreyfus.

Literature: Migeon, in *Les Arts*, No. 73, January 1908, p. 23; Planiscig, *Riccio*, p. 488, No. 171 (present example as workshop of Riccio); Ricci, i, p. 78, No. 62 ('certainly from

Riccio's workshop'); Cott, p. 138 (as Paduan, early sixteenth century).

#### 481 : Figures 503, 504

LAMP. Black lacquer over medium brown bronze. H. 5 cm. Diameter (overall) 11 cm. Diameter of central aperture 3.5 cm.  
A.219.60C

The lamp is circular with three small circular projections which read from above as attachments for the wicks and from beneath as male masks. On the upper and lower faces are three reliefs. Those on the upper surface show (i) a reclining female figure holding a thyrsus with her left hand on a wheel, with, to the right, a putto playing on a syrinx, (ii) a seated satyress pointing (left) to a cartellino attached to a tree-trunk, with (right) a bearded satyr and a child, (iii) a reclining nymph with a casket in front of her, accompanied by two putti. The reliefs on the bottom represent (i) a female figure on the back of an ichthyocentaur with a lyre or violin, with two other music-making figures, (ii) a similar figure in reverse with two putti, (iii) a satyr seated on a dragon with other figures.

A much inferior three-wick gilt bronze lamp in closely similar form (H. 4.7 cm., D. 11 cm.) is recorded in the Hainauer collection, Berlin (Bode, *Die Sammlung Oscar Hainauer*, Berlin, 1897, No. 237, p. 299, as Riccio), and is now in the National Gallery of Art (Widener collection). According to Ricci, the present bronze was regarded by Bode as 'a portion of a lamp, referring to more complete examples in the Louvre and in the Munich National Museum'. Bode's reference, however, (*I.B.S.*, i, 1907, p. 29, and *I.B.R.*, p. 49) is to an unspecified relief in the Dreyfus collection, which might conjecturally have formed the cover of two differently shaped lamps in Paris and Munich (for these see Planiscig, *Riccio*, fig. 310, 311). In the centre of the base of the present lamp is an indented circle, which suggests that it was originally raised on a support. The central aperture was perhaps closed by a lid. Save in these two respects the lamp is complete in its present form. The present lamp and that in the Widener collection are ignored in Planiscig's monograph on Riccio. Bode's attribution to the Riccio workshop is none the less likely to be correct.

Collection: Dreyfus.

Literature: Ricci, i, p. 76, No. 60; Cott, p. 137 (both as Paduan, about 1500).

#### 482 : Figures 495, 496

SAND-BOX. Medium brown patina. H. 7 cm., W. 17 cm.  
A.216.57C

Triangular sand-box, of which the three faces contain trapezoidal plaquettes showing (i) the Triumph of Silenus, who is carried to the right in a procession of putti headed

by a satyr playing the syrinx, (ii) a bacchanalian scene in which a satyr is suckled by a goat to the accompaniment of (right) a putto playing the syrinx and a satyr playing the lute, and (iii) an allegory showing (left) a figure of Victory, (centre) Chronos seated on a lion, and (right) a veiled woman with two putti and a vase inscribed with the letters VIR. At the corners are three figures in helmets terminating below in scrolls.

From comparison with a complete version of the model in Berlin, it appears that one foot has been broken and that the remaining scrolls have been twisted to ensure stability. In an inferior version formerly in the E. Simon collection, Berlin, the feet have been reduced. In its perfect form the sand-box is raised on three extended scrolls, and has a flat lid with, in the centre, a standing female figure. The plaquettes also occur singly in the present collection (No. 230, 231), the Estensische Kunstsammlung, Vienna, Berlin, and elsewhere. The reliefs are variously given to Riccio (Bode, Bange, Planiscig), to the school of Riccio (MacLagan), and to a follower of Riccio (Middeldorf). None of the surviving versions is autograph. If designed by Riccio, they are late works; the form of the three terminal figures would in itself suggest a dating ca. 1530. The third of the three reliefs is described (Bange, Middeldorf) as an Allegory of Fate on account of analogies between the vase inscribed VIR (for VIRTUTIS) and the so-called Allegory of Fate on Riccio's Della Torre monument. The fact that the figure on the right is here represented blindfold seems to indicate that the relief is related programmatically to the scenes of licence on the two remaining faces of the box.

*Collection:* Dreyfus.

*Literature:* Molinier, Nos. 413, 414, 415 (as Paduan); Bode, *I.B.S.*, i, 1907, pl. LV, LVI (as Riccio); Bange, Nos. 376A-C, 377 (as Riccio); MacLagan, pp. 24-5 (as school of Riccio); Planiscig, *Riccio*, pp. 275-7 (as Riccio); Ricci, i, p. 70, No. 57 (as Paduan, about 1500, with an attribution beneath to Riccio); Middeldorf, *Morgenroth*, No. 203 (version of third relief as follower of Riccio); Cott, p. 137, 146 (as Paduan, about 1500).

## RICCIO (AFTER)

### 483 : Figure 502

STANDING BOY. Medium brown bronze. H. 9.5 cm.

A.198.36C

The statuette depends from the same model as No. 477. Part of the staff is visible on the left shoulder and in the left hand, but the barrel is missing. The right hand holding the scrip has been broken off.

In addition to the discrepancies noted above, the present statuette differs from No. 477 in that the folds of the tunic are more elaborate and the chiselling of the hair is less refined. It can hardly have been made before the middle of the sixteenth century.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 48, No. 36; Cott, p. 135 (both as Italian, early sixteenth century).

### 484 : Figure 501

STANDING BOY. Heavy black lacquer (rubbed locally) over medium brown bronze. H. 9.5 cm. A.199.37C

The statuette depends from the same model as No. 477. The left knee is more sharply flexed, the right arm and left hand are held further from the body, and the angle of the head is modified. The upper part of the object held in the left and the lower part of the right hand are missing.

The statuette was not produced within the framework of the Riccio workshop, and corresponds in date and style with No. 483. The object held in the left hand is perhaps a twist of drapery. The excessively large ears are an unattractive feature of this debased variant.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 49, No. 37; Cott, p. 139 (both as Italian, early sixteenth century).

### 485 : Figure 500

FETTERED SATYR. Natural reddish brown patina. H. 8.9 cm. A.185.23C

The Satyr is seated cross-legged. His arms are tied behind his back by a band over the wrists, and his head is upturned to the left.

The pose of the figure corresponds with that of a bound Satyr on the lid of an inkstand from the Riccio workshop formerly in the Taylor Collection, London (Planiscig, *Riccio*, fig. 396). The blunt detail and rubbed down nose confirm that the present bronze also served as the handle of a lamp or inkstand, and was not made as an independent statuette. Though the model originates with Riccio, the modelling and chasing of the present figure do not permit an attribution to the Riccio workshop, to which it is assigned by Ricci, and it is likely to have been made in Padua about the middle of the sixteenth century. A figure of a bound satyr gazing upwards to the right, in which the surface working of the thighs is closely similar, is in Berlin (K.F.M., 1930, No. 60).

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 40, No. 23; Cott, p. 138 (both as Riccio).

## NICCOLO ROCCATAGLIATA

(active 1593-1636)

Genoese by birth, Roccagliata is first mentioned in Venice in 1593, but may already have been active at a rather earlier time. The development of his style can be traced through two bronze statuettes of SS. George and Stephen in S. Giorgio Maggiore, Venice (1593), some sconces (1594) and candlesticks (1598) in the same church, and a signed altar frontal with an Allegory of Redemption in S. Moisè (1633) executed jointly with his son Sebastiano.

486 : Figures 571, 572

Mrs. Rush H. Kress, New York.

TWO CANDLESTICKS. Dark patina. H. 16.2 cm. L. 81A-1B

The upper part is in the form of a three-handled urn, of which the faces are filled with putto heads surmounted by scrolls. The circular lower section is raised on three winged female figures with claw feet and birds' tails, the extremities of whose wings are tied with drapery. The two candlesticks are identical.

The bronzes belong to a frequently encountered class of late sixteenth-century Venetian candlestick. Two closely similar examples (wrongly identified by Valentiner with the present pair) were successively in the Rodolphe Kann, Pierpont Morgan and Enrico Caruso collections. Other pairs are recorded in the Eduard Simon collection, Berlin, and in the Kunsthistorisches Museum, Vienna. A single candlestick from another pair is in the Louvre. The present candlesticks, which are of equivalent quality to the Kann pair and are superior in finish to the Vienna candlesticks, are correctly ascribed by Valentiner to the Roccagliata workshop. The supporting figures at the base recur in an inkstand from the Roccagliata studio in the former Castiglioni collection, Vienna.

*Collection:* Clarence H. Mackay; Samuel H. Kress (1936). *Literature:* *Catalogue of the Rodolphe Kann Collection: Objets d'Art*, i, Paris, 1907, No. 55 (pair of candlesticks as Venetian, sixteenth century); Bode, *Morgan*, ii, 1910, No. 200 (pair of candlesticks as Vittoria); Enrico Caruso sale, New York, 2-8 March 1923 (No. 1011, pair of candlesticks as Vittoria); Planiscig, *Bronzeplastiken*, Nos. 194, 195 (Vienna candlesticks as Venetian, second half of the sixteenth century); Valentiner, in *Art in America*, xiii, 1925, p. 331 (Mackay candlesticks as Roccagliata); Valentiner, *Catalogue of the Clarence H. Mackay Collection*, New York, 1926, No. 30 (present candlesticks as Roccagliata; provenance incorrect); *Die Sammlung Dr. Eduard Simon*, Berlin, 1929, Nos. 84, 85 (pair of candlesticks as Venetian, second half of the sixteenth century); Planiscig, *V.B.*, fig. 665 (Castiglioni inkstand as Workshop of Roccagliata).

## SEVERO DA RAVENNA

The Paduan sculptor Severo da Ravenna is mentioned in the *De Sculptura* of Pomponius Gauricus (1504), and is known through two signed works, a marble statue of the Baptist in the Santo at Padua (documented 1500) and a bronze inkstand in the form of a dragon, which was formerly in the Robert Mayer collection, Vienna, and is now in the Blumka collection, New York. In the field of the small bronze the activity of Severo da Ravenna runs parallel to that of Riccio.

487 : Figure 484

SEA-MONSTER. Medium brown bronze. L. 21.3 cm.

A.228.69C

A monster covered with scales with its front claws and fins extended and the tail curled at the back. The human head, bearded and terminating above in a decorative excrescence, is turned upwards with open mouth.

Two claws of left foot made up, one claw of right foot missing.

In its complete form the model shows Neptune with a Sea-Monster. The finest extant examples of the two-figure bronze are in the Frick Collection, New York, and the National Gallery of Art (Widener collection). Coarser versions exist in the Museo Nazionale, Florence, and elsewhere. In addition the monster occurs separately, sometimes as the base for an inkwell with a receptacle between the front feet or with a shell placed on the tail or back. Initially credited to Bellano (Bode) or Riccio (Ricci), the model was subsequently reattributed by Planiscig to an independent Meister des Drachens. Since the discovery of a version of the model signed by Severo da Ravenna, formerly in the Robert Mayer collection, Vienna, now in the Blumka collection, New York, the bronzes have been given to this sculptor. The variants of the model differ greatly in quality; no version of the Dragon alone has strongly marked autograph character as the signed bronze, and no version of the complete model with Neptune and a Sea-Monster is of equivalent quality to those in the Frick and Widener collections. The present example is a good workshop cast. No. 488 is an inferior reduction also emanating from the Severo da Ravenna workshop; the claws of the front feet are not separated, the beard is conventionalised, and the surface working is inert. A version in Vienna (No. 22) differs from the present bronze only in details of surface working and in the modelling of the tail.

*Collection:* Comte R. de Yanville (sale Paris, 27 February 1907, No. 18); Dreyfus.



*Literature:* Migeon, in *Les Arts*, No. 73, January 1908, p. 24 (as Paduan); Planiscig, *Riccio*, p. 112 (as Meister des Drachens); Ricci, i, p. 85, No. 69 (as Riccio); Planiscig, in *W.J.*, n.f. ix, 1935, pp. 75-86 (for attribution to Severo da Ravenna); Cott, p. 138 (as Riccio).

## 488 : Figure 485

SEA-MONSTER. Medium brown bronze. L. 13.8 cm.  
A.227.68C

A monster covered with scales, with front feet and fins extended and a forked tail curled at the back. The human head is turned upwards with open mouth.

See No. 487.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 84, No. 68; Cott, p. 138 (both as Riccio). For further bibliography see No. 487.

## 489 : Figure 473

ARION SEATED ON A SHELL. Black lacquer (somewhat rubbed) over dark brown bronze. H. 8.6 cm. A.172.10C

Arion is represented as a bearded male nude seated on a sea-shell (*Galeodea echinophora* [Linnaeus]). His head is bent over a viol which he plays with a bow held in the right hand. Figure and shell cast separately.

The left arm broken above the elbow and the right leg severed at the ankle. Handle of viol broken off.

The bronze, described by Ricci as 'A Musician on a Shell', seems to represent Arion, who is depicted by Riccio (in a celebrated statuette in the Louvre) and by Moderno (in a cycle of plaquettes) as a beardless youth, but is also shown (e.g. by Mantegna in the Camera degli Sposi at Mantua and in a woodcut illustration to the Venice edition of Ovid's *Fasti* of 1508) as a bearded man. The statuette is given by Ricci to the Riccio workshop, but does not figure elsewhere in the literature of Riccio. It may be ascribed with some confidence to Severo da Ravenna on the basis of statuettes of Neptune in the former Figdor and Gualino collections and in the Schuster collection, Amsterdam, published by Planiscig.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 18, No. 10; Cott, p. 137 (both as Riccio); Planiscig, in *W.J.*, n.f. ix, 1935, pp. 83-4 (for related bronzes).

## 490 : Figure 477

LID OF A BOX. Very dark brown lacquer over dark reddish brown bronze. L. 21.3 cm., W. 12.2 cm. A.218.59C

The rectangular upper surface of the lid (which is raised on a border of acanthus leaves terminating in a moulding)

shows Neptune (right) presiding over a battle of sea-gods and ichthyocentaurs. Against the water at the base are the inverted heads of three vanquished male figures.

The relief reproduces the left side of the front of a writing casket in the Bayerisches Nationalmuseum, Munich. It recurs in its present incomplete and asymmetrical form on the lids of the caskets in the former Kauffmann and Castiglioni Collections. As noted by Weihrauch, the composition recalls that of a sarcophagus from Trastevere reproduced in the Codex Escorialensis (f. 5v.); a figure on the extreme left shows a general correspondence with a figure in Mantegna's engraving of the Battle of the Sea-Gods (B.18). The Castiglioni casket is given by Planiscig to the artist responsible for a plaquette of the Triumph of Neptune and Amphitrite in Berlin, the right half of which reappears on one end of the Munich writing casket. The authorship of the writing casket (which is wrongly ascribed by Weihrauch to Riccio) is in turn inseparable from that of a bronze basin in the Kunsthistorisches Museum, Vienna, which is decorated with a frieze of marine deities and where the handles are in the form of snakes and satyr masks, and of a bronze box (see No. 491), the front and back of which are decorated with nymphs mounted on centaurs. The Medusa head above a garland on the ends of the bronze box recurs on a sand-box (see No. 493) and the classical bust in the centre of the front and back reappears on the ends of a box of different design (see No. 492). The conclusion is thus inescapable that the two boxes, the sand-box, the casket of which the present relief forms the lid, the Munich writing-casket and the Vienna bowl were designed in a single studio. The satyr masks on the handles of the Vienna bowl are closely related to the head of the Dragon in the inkstand signed by Severo da Ravenna, and there is a presumption that all these artefacts were produced in the workshop of this artist. They are, however, of markedly discrepant quality, and the present relief is much inferior to the relief on the writing-casket in Munich.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 74, No. 59; Cott, p. 137 (both as Paduan, about 1500); Planiscig, *Collezione Camillo Castiglioni: catalogo dei bronzi*, p. 22, No. 14 (for Castiglioni casket); Bange, No. 536 (for Berlin plaquette); Weihrauch, in *Pantheon*, xviii, 1960, pp. 222-31 (for Munich writing casket); Pope-Hennessy, in *Smith College Museum of Art: Renaissance Bronzes in American Collections*, 1964, p. 5 (for attribution to Severo da Ravenna).

## 491 : Figures 478-480

CASKET. Medium brown patina. H. 7.4 cm., L. 20 cm., B. 10.7 cm. A.214.55C

On the lid, within a border of palmettes, is a Medusa head enclosed in a wreath flanked by two winged putti holding

ribbons. The front and back are formed by reliefs of a bust with right shoulder bared in a wreath composed of cornucopias held in place by two centaurs with nymphs on their backs. At each end is a Medusa head above a garland hanging from two bucranes. In the interior are channels for partitions. Hinges of lid of later date. The casket stands on four depressed globular feet.

One of the finest surviving examples of a casket of which upwards of twenty examples are known. Versions exist in the Louvre, the Museo Estense, Modena, the Museo Nazionale, Florence (Carrand Collection), in Berlin, and elsewhere. The casket was at one time regarded as the work of Donatello, and was subsequently associated with Caradosso and Bramante. It is ascribed by Planiscig to Desiderio da Firenze, and by Middeldorf, Ricci, and Weihrauch to an unidentified Paduan artist active about 1500. The arguments in favour of a Paduan origin are overwhelming. The redating implied in Planiscig's ascription to Desiderio da Firenze (ca. 1540) is, however, inadmissible, and the casket can hardly be dated later than the early sixteenth century. For the attribution to Severo da Ravenna see No. 490.

*Collection:* Baron de Théis (sale Paris, 6 May 1874, No. 884); Dreyfus.

*Literature:* Bode, 1904, No. 1416 (as Caradosso); Bode, *I.B.S.*, ii, 1907, pl. 131/ii; Bode in *Zeitschrift für Numismatik*, xxxiii, 1921-2, p. 145 (as Bramante); Planiscig, in *Z.f.B.K.*, lxiv, 1930-1, pp. 75-6 (as Desiderio da Firenze); Nicodemi, pp. 115-16 (as Caradosso); Ricci, i, p. 66, No. 55 (as Paduan, about 1500); Cott, p. 137 (as Paduan, about 1500); Weihrauch, pp. 72-3 (as Paduan, about 1500).

#### 492 : Figures 481-483

CASKET. Black lacquer over medium brown bronze. H. 4.7 cm., L. 17.2 cm., B. 7.5 cm. A.217.58C

On the lid, within a moulded border, is a flaming urn of which the handles are held by two-winged putti. With his free hand each putto clasps a garland. On the front and back are two rows of palmettes divided by a cable-fillet, and at the ends this decoration is reinforced by a male or female bust. In the vase (which lies to the right of the centre of the lid) is a hole for a handle; the mark of a circular boss appears beneath. The hinges are of lighter metal than the remainder of the casket, and are not original.

It can be established that the casket, which is encountered with some frequency, was produced in the same studio as No. 491, since the busts on the two ends correspond with those on the front and back of that work. In some versions of the casket (e.g. in the former Stroganoff collection, Rome, and in the Louvre) a lid corresponding with that of No. 491 is substituted for the present lid. For the attribution to Severo da Ravenna see No. 490.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 72, No. 58; Cott, p. 137 (both as Paduan, about 1500); Pollak and Müntz, *Pièces de choix de la collection Stroganoff*, 1912, ii, pl. c, No. 2.

#### 493 : Figures 474-476

SAND-BOX. Black lacquer over medium brown bronze. H. 7.5 cm., W. 10.5 cm. A.215.56C

Triangular sand-box of which two sides contain reliefs of a Medusa head above a garland hanging from two bucranes; on the third side the Medusa head is replaced by a relief of a female head in left profile on a circular field corresponding with No. 332. On the upper surface are three harpies separated by lion masks. The box stands on three depressed globular feet.

The plaquettes on two of the three faces correspond with those on the ends of No. 491, and there is thus a presumption that the sand-box and the casket were made in the same studio. A related sand-box with three Medusa heads is in the Liechtenstein collection. For the attribution to Severo da Ravenna see No. 490.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 68, No. 56; Cott, p. 135 (both as Paduan, about 1500).

### MASSIMILIANO SOLDANI (1656-1740)

Of Florentine birth, Soldani was trained in Rome under Ciro Ferri and Ercole Ferrata. On his return to Florence he practised as a bronze sculptor and medallist, becoming the most celebrated specialist bronze artist of his time.

#### 494 : Figure 573

*Seattle Art Museum, Seattle (Washington).*

THE LAMENTATION OVER THE DEAD CHRIST. Bronze. H. 50.9 cm., W. 74.9 cm.

On the rocky ground the dead body of Christ lies with head supported to the left against the moulded edge of the sarcophagus. From behind the Virgin gazes down into his face. Her right arm rests on the tomb, and with her left hand she proffers the crown of thorns to an angel kneeling on the right. On the left a standing angel turns aside to stem his tears. At the back of the tomb in the centre the shroud is held up by a flying angel. A fourth angel appears at the back on the right. The lid of the sarcophagus is set diagonally on the left behind the main group.

Certificated by Planiscig as a work of Algardi, the group

was later attributed to Soldani by Middeldorf. The composition seems to have enjoyed some popularity, and formed the basis of a Lamentation group in Doccia porcelain, of which examples are in the Corsini collection, Florence, the National Museum at Stockholm, and the Hispanic Society in New York, and of two wax derivatives in the Villa La Quiete and the museum at Doccia. The last of these is stated by Morazzoni to carry the inscription: 'in espiazione de' miei peccati 1742', and on the strength of this it is inferred by Suida that the present group dates from about 1740. The inscription cannot be personal to Soldani, who had died two years before, and has no evidential value for the dating of the bronze. A second bronze group in the Walters Art Gallery at Baltimore comprises three figures of the Dead Christ, the Virgin and an angel receiving the crown of thorns, all of which correspond more or less closely with figures in the present group. The Baltimore bronze is regarded by Suida as 'a bronze replica by Soldani of part of the same composition', and by Lankheit as an earlier scheme from which the present group was elaborated. The three-figure group is dated by Lankheit about 1715, when a terracotta model by Soldani of the Pietà was exhibited at the Accademia del Disegno in Florence, and the present group is redated by him to the third decade of the century. The group forms part of an evolving series of portrayals by Soldani of the Lamentation over the Dead Christ, of which the earliest are a bronze relief in Munich (about 1695) and a group known from a single derivative in porcelain in the British Museum.

*Literature:* Barber, *Spanish Porcelains and Terra Cottas in the Collection of the Hispanic Society of America*, New York, 1915, pl. VII, VIII (for Hispanic Society derivative); Morazzoni, *Le porcellane italiane*, Rome, 1935, pl. XXXI (for wax replica); Hannover, *Pottery and Porcelain*, London, 1925, fig. 573 (for Stockholm derivative); Suida, *European Paintings and Sculpture from the Samuel H. Kress Collection: Seattle Art Museum*, 1954, pl. 82; Lankheit, in *Journal of the Walters Art Gallery*, xix-xx, 1956-57, pp. 9-15; Frothingham, in *The Connoisseur*, cxl, 1957, p. 200; Lankheit, *Florentinische Barockplastik*, 1962, pp. 137-8, 215, pl. 128, 129; Ginori Lisci, *La Porcellana di Doccia*, 1963, p. 141.

## VECCHIETTA

Lorenzo di Pietro, called Vecchietta, was born at Castiglione d' Orcia, probably in 1412, and was active in Siena from 1428 until his death in 1480. Knowledge of his work in bronze rests on a tabernacle in Siena Cathedral (documented 1467-72), a relief of the Resurrection in the Frick Collection, New York (signed and dated 1472), and a statue of the Risen Christ in S. Maria della Scala, Siena (signed and dated 1476).

## 495 : Figure 471

WINGED FEMALE FIGURE HOLDING A CORNUCOPIA.  
Black lacquer over dark reddish brown bronze. H. 45.4 cm.  
A.1653

The figure, which is naked and winged, is shown standing on the upper surface of a vertical scallop shell. With both hands she clasps a spiral cornucopia, the base of which rests on her right thigh. The left knee is flexed, and the body is turned above the waist. Her glance is directed at the cornucopia. The top of the cornucopia is incomplete (see below), and there is a break on the front edge. The tips of the wings have been broken and reset.

The statuette is rightly described by Bode as one of the most notable small bronzes surviving from the quattrocento. At the time of purchase by the Berlin museum it was ascribed by Bode (1904) to Donatello. Three years later the attribution to Donatello was restated by Bode, in *Italian Bronze Statuettes of the Renaissance*, where the bronze is brought into connection with a Male Figure standing on a Shell in a private collection in Paris. This second figure, which is untraced, was regarded by Bode as a work of the later fifteenth century. The ascription to Donatello is repeated by Bode in the second edition of this book (1922), where the statuette in Paris is assigned to the sixteenth century. Donatello's authorship of the present statuette is contested by Venturi (1906), and in 1907 the bronze was republished by Schubring as the work of an unidentified Sienese sculptor. Reattributed by Bode (1930) to a Florentine or Sienese follower of Donatello, it was later (1932) ascribed by Weinberger to an artist in the circle of Bertoldo and Pollajuolo. The theory of a Sienese origin was accepted by Planiscig, who gave it tentatively to Francesco di Giorgio; this attribution was later endorsed by Schubring, but was rejected by Weller. The handling is throughout less nervous and broken than in authenticated bronzes by Francesco di Giorgio, and there can be little doubt that the bronze is, as Bode supposed, of somewhat earlier date. Close analogies for the modelling of the legs and feet, for the torsion of the figure and for the type occur among the statuettes on the tabernacle by Vecchietta in the Duomo at Siena, especially in the Christ at the apex of the tabernacle and in the seated Virtues in niches beneath. The identity of handling is throughout so close that the bronze can only be regarded as a work of Vecchietta. Though the statuette in Paris was dismissed by Bode in 1930 as a free replica of a lost counterpart to the present bronze, dating from the second half of the sixteenth century, the small photograph in Bode's book suggests that in addition to the motif of the vertical shell, which is common to both statuettes, the treatment of the protuberant calves and of the hair is closely similar. The Male Figure is shown with both arms raised, supporting a circular disc with a pricket for a candle. If the object held in the hands of the present figure also terminated in a disc, it would originally have read as



a torch not as a cornucopia, and Bode's identification of the subject as Flora or Abundantia would consequently be untenable. It is likely that the complex of which the two sconces formed part was secular.

*Collection:* Kaiser Friedrich Museum, Berlin (acquired 1903, previously in Florence); Bruno Kern, Vienna (1936); Samuel H. Kress (1955).

*Exhibition:* Vienna, Kunsthistorisches Museum, *Kleinkunst der Italienischen Frührenaissance*, 1936, No. 7.

*Literature:* Bode, 1904, No. 236 (as Donatello); Bode, *I.B.S.*, i, 1907, pl. V/3 (as Donatello), fig. 5 (Paris bronze as after Donatello); Venturi, *Storia*, vi, 1908, p. 274 ('non degna del grande maestro, accademica, senza spirito'); Schubring, *Die Plastik Sienas im Quattrocento*, 1907, p. 241, fig. 143 (as Sienese, fifteenth century); Bode, *I.B.R.*, p. 8 (as Donatello); Planiscig, in *W.J.*, n.s. iii, 1929, p. 75 (as Francesco di Giorgio ?); Schubring, in *Cicerone*, xxii, 1930, p. 551 (as Francesco di Giorgio); Planiscig, *P.B.I.*, fig. 30, p. 8 (as Francesco di Giorgio?); Bode, No. 27 (as Florentine or Sienese follower of Donatello); Weinberger, in *Z.f.B.K.*, lxv, 1932, p. 54; Born, in *B.M.*, lxix, 1936, p. 136; Weller, *Francesco di Giorgio*, 1943, p. 320 (as possibly Sienese, not by Francesco di Giorgio).

## FLORENTINE: LATE FIFTEENTH AND EARLY SIXTEENTH CENTURY

### 496 : Figure 491

BUST OF A YOUTH. Black lacquer (rubbed on nose) over light yellowish bronze. H. 7.9 cm. A.208.47C

Bust of a youth with head turned slightly to his right. The head is covered with long curling hair. At the base the bust is cut through the shoulders.

The head, of which other versions exist in the Grassi collection, Florence, and in a private collection in New York, is explained by Migeon as a St. John and by Ricci as 'a young Bacchus or even a youthful Alexander'. Technically and stylistically the bust is incompatible with the work of Riccio, to whom it is ascribed by Migeon and Ricci, and it was perhaps produced in Florence in the first quarter of the sixteenth century. It is listed by Clark among 'a number of small Renaissance bronzes cast from the wax (which) seem to reflect Leonardesque originals'. The unbroken lower edge and the hollow interior filled with remains of the original core confirm that the head is complete in its present form and has not been reduced.

*Collection:* Dreyfus.

*Literature:* Migeon, in *Les Arts*, No. 73, January 1908, p. 25 (as Riccio); Ricci, i, p. 56, No. 47 (as Riccio); Clark, *A Catalogue of the Drawings of Leonardo da Vinci in the Collection of His Majesty the King at Windsor Castle*, 1935, i, p. 23; Cott, p. 138 (as Riccio).

### 497 : Figure 470

TWO APPLIQUES IN THE FORM OF PAIRED DOLPHINS. Gilt bronze (gilding rubbed above eyes and on upper part of shell). H. 13 cm., W. 27.3 cm. A.276.120C, A.277.121C

The two appliques are identical. The confronting dolphins are attached in the centre to a double scallop-shell; their tails twist upwards on either side.

The two appliques, which are of notably fine quality, are stated in the catalogue of the Miller von Aichholz sale to have come from Santa Maria Novella, Florence, and are explained by Ricci as door-handles. They appear to date from the late fifteenth or early sixteenth century.

*Collection:* Miller von Aichholz (sale Paris, 18 May 1900, No. 34); Dreyfus.

*Literature:* Migeon, in *Les Arts*, No. 73, January 1908, p. 31; Ricci, i, p. 142, Nos. 120, 121; Cott, p. 140 (both as Italian, early sixteenth century).

## FLORENTINE: MIDDLE AND LATE SIXTEENTH CENTURY

### 498 : Figure 564

MALE NUDE WITH RAISED LEFT ARM. Medium brown bronze. H. 11.3 cm. A.178.16C

Standing male nude with the right hand extended and the left arm raised.

The figure forms a counterpart to a statuette of a male nude holding a vase in the former Kaiser Friedrich Museum, Berlin (No. 334/Inv. 880, for which see Bode, *I.B.S.*, ii, p. 10, fig. 10). The somewhat greater height of the Berlin bronze (13 cm.) is explained by the fact that the right hand is raised above the head. In the present statuette the right hand holds a ring with a hole bored in it, and an indistinguishable object, also bored, appears in the left hand. These were perhaps linked by a chain, and the figure would in this event represent a gladiator. Ricci's description of the subject as Bacchus is incorrect. The Berlin bronze is explained by Bode as a free derivative from the antique. The two bronzes cannot be satisfactorily localised; an origin in Florence in the second quarter of the sixteenth century is possible.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 28, No. 16; Cott, p. 140 (both as Italian, sixteenth century).

### 499 : Figure 563

LION. Dark lacquer (abraded locally) over medium brown bronze. H. 35.4 cm., L. 41.9 cm. A.153

The bronze shows a lion facing to the right. The forward right and rear left feet are advanced, and the tail curls round to a point in front of the rear right foot. The mouth is open, and the head is turned in three-quarter face. On a bronze base cast separately. Break in tail.

Initially looked upon by Bode as Italian, first half of the sixteenth century, this fine bronze was later reclassified by Schottmüller as Venetian, ca. 1550, and is described by Bange, in the Simon sale catalogue, as Florentine, first half of the sixteenth century. In fact it recalls the Riding Youth attacked by a Lion in the Philadelphia Museum of Art (Foulc collection), which was mistakenly ascribed by Bode to Bertoldo and is given by Planiscig (*P.B.I.*, fig. 29) to Rustici. Like the Philadelphia bronze it seems to date from the second quarter of the sixteenth century. No other version of the present model is known.

*Collection:* E. Simon; Samuel H. Kress (1945).

*Exhibition:* New York, A. S. Drey Galleries, *Sculpture of the Italian Renaissance*, 1935, No. 8 (as Donatello or close to).

*Literature:* Bode, *I.B.S.*, iii, 1907, pl. CCXLVII; Schottmüller, in *Kunstwanderer*, 1924-5, p. 221-5; Bange, in *Die Sammlung Dr. Eduard Simon*, sale Berlin, 10/11 October 1929, No. 47.

#### 500 : Figure 562

TWO HANDLES. Medium brown patina. H. 18 cm., W. 12 cm. A.274.118C, A.275.119C

In each case the oval handle, composed of laurel, is inserted in the mouth of a bearded satyr mask with horns and a foliated head-dress or diadem. Six holes for fixing at the top.

Characterised by Ricci as door-knockers, the bronzes appear to be door or drawer handles. A third mask, lacking the handle, is in the Museo Nazionale, Florence (Carrand Collection, No. 292), and a fourth, complete with handle, is in the Victoria and Albert Museum. The four masks are likely to be Florentine, and date from the middle of the sixteenth century.

*Collection:* Dreyfus.

*Literature:* Migeon, in *Les Arts*, No. 73, January 1908, p. 31; Ricci, i, p. 140, Nos. 118-19; Cott, p. 140 (both as Italian, sixteenth century).

### FERRARESE: SECOND HALF OF THE FIFTEENTH CENTURY

#### 501 : Figure 472

SAINT GEORGE AND THE DRAGON. Black lacquer over rich reddish brown bronze. H. 13 cm. A.169.7C

The Saint, cast in one with the dragon which serves as a base, is shown gazing downwards. The head of the dragon is turned towards him. The Saint's right foot is drawn back, and his left hand rests on his hip; the right hand seems to have held a sword or lance. He wears classical armour decorated on the skirt with a putto head, and his cloak blows out behind him. His thick, curly hair is surmounted by a halo.

Broken and repaired through the ankles. Edge of halo depressed.

No other version of the model is recorded. The statuette is given by Bode to an unidentified Paduan sculptor in the circle of Riccio, and by Migeon and Ricci to an unidentified Florentine fifteenth-century artist. It is not, however, directly associable with statuettes known to have been produced in Padua or Florence, and the form of the cloak would be more readily consistent with an origin in Ferrara in the circle of Cosimo Tura. The use of the dragon as a support for the main figure finds a parallel at Ferrara in the bronze statue of St. George cast by Niccolò Baroncelli and Domenico di Paris for the Cathedral. The figure may have been made about 1475 as a finial or as part of a larger bronze complex.

*Collection:* Dreyfus.

*Literature:* Bode, *I.B.S.*, i, 1907, pl. LXII, n. 1, p. 31; Migeon, in *Les Arts*, January 1908, p. 27, p. 24; Bode, *I.B.R.*, 1922, p. 30, pl. 25; Ricci, i, p. 14, No. 7; Cott, p. 137.

### PADUAN: LATE FIFTEENTH AND EARLY SIXTEENTH CENTURY

#### 502 : Figure 512

INKWELL (?) IN THE FORM OF A SEATED BOY HOLDING A JAR. Medium brown patina. H. 6.3 cm. A.187.25C

The child is seated cross-legged on the ground. He wears a goat skin and holds a cylindrical jar between his knees.

This statuette occurs with great frequency. In some examples the jar is replaced by a wooden barrel (e.g. Vienna, No. 85/5875) and in others it has a decorated surface (e.g. Vienna, No. 86/5512). A version in the Louvre is regarded by Courajod (in *G.B.A.*, xxiv, 1886, pp. 312, 329) and Planiscig as antique. Variants of the model are recorded in the former Pierpont Morgan collection (two), the Museo Nazionale, Florence, the Victoria and Albert Museum, London, and in many other collections. The present version is relatively undistinguished. The Morgan bronzes are variously given by Bode to Riccio (*I.B.S.*, i, 1907, pl. XXXVII-1) and to the Riccio workshop (*Morgan*, i, No. 43, pl. XXXIII), while the Vienna bronzes are assigned by Planiscig (*Bronzeplastiken*, Nos. 85, 86) to

an unidentified Paduan studio active ca. 1500. C. Dreyfus (in *Beaux-Arts*, 1925, p. 292) rejects Bode's attribution to Riccio in respect of a Renaissance example in the Louvre in favour of an ascription to an unidentified Paduan studio.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 42, No. 25 (as Riccio); Cott, p. 138 (as Riccio).

### 503 : Figure 506

LAMP. Medium brown bronze. L. 15 cm. A.222.63C

Flat lamp with an oval body, a projecting lip for the wick and a projecting handle in the form of a shell and a palmette. The lower surface of the bowl is decorated on each side with two ichthyocentaurs with nymphs on their backs; two more ichthyocentaurs appear near the spout. Beneath the base is the inscription:

CIC.

IOMS

Chip in rim on right side.

In its complete form the lamp (of which examples exist in the former Kaiser Friedrich Museum, Berlin, the Victoria and Albert Museum, London, the Kunsthistorisches Museum, Vienna, and other collections) has a flat oval lid decorated with a plaquette of a Sacrifice to Priapus. The lid sometimes bears in the exergue the letters L.C.I. The inscription on the base of the lamp is explained by Ricci as an abbreviation of the words: C(aius) I(ulius) C(aesar) I(ovi) O(ptimo) M(aximo) S(acrum). A similar lamp occurs with a lid showing a Sacrifice to Cupid inscribed in the exergue

LC  $\frac{S}{R}$  RII

(for an example of the plaquette alone see No. 326). The lamp in Vienna is described by Planiscig as 'stilistisch dem Kreise des Andrea Riccio angehörig'. Though an attempt was made by Bode to ascribe the lamps to Riccio, the figured reliefs seem to be the work of a different and less accomplished hand. A *terminus ante quem* for the production of the lamps is supplied by an early sixteenth-century marble candlestick-base in the Museo del Castello Sforzesco in Milan, on which the plaquette of the Sacrifice to Cupid is reproduced.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 79, No. 63 (as Paduan, early sixteenth century); Cott, p. 138; Bange, No. 417 (as Paduan follower of Riccio); Planiscig, *Bronzeplastiken*, p. 34, No. 53 (as circle of Riccio).

### 504\*: Figure 505

LAMP. Black lacquer over medium brown bronze. H. 9 cm.

A.220.61C

Lamp in the shape of a flattened globular vase with a projecting spout for the wick. Round the body of the lamp and the upper edge of the spout runs a continuous decorative frieze. On the upper surface of the lamp and the domed lid is a conventional foliated motif. The handle is missing.

In a second lamp from the same studio in the Victoria and Albert Museum, London (M.697-1910) the decoration on the neck and upper surface of the base and on the upper part of the protruding spout is exactly reproduced. A closely similar lamp is in the Kunsthistorisches Museum, Vienna. The London lamp differs from the present example in the use of guilloche decoration on the lower surface of the base and in the presence of a loop on the lid and of a handle in the form of a snake at the back. Both lamps seem to have been cast in Padua, and date from the first quarter of the sixteenth century. They are mistakenly ascribed by Planiscig to a Venetian bronze-caster, Gasparo, on the strength of a signed candlestick formerly in the hands of an antique dealer at Frankfurt dated 1551.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 78, No. 61; Cott, p. 138 (both as Paduan, early sixteenth century).

### 505 : Figure 515

BOX IN THE FORM OF A CRAB. Black lacquer over reddish brown bronze. W. 17.5 cm. A.239.80C

The upper surface of the shell is hinged and forms a lid. The ends of two legs on the left side and one on the right are broken.

Nature casts of crabs were made in some quantities in Padua, but do not necessarily originate in the studio of Riccio. Examples of the present model, varying in certain particulars, exist in Vienna, Berlin, London (Victoria and Albert Museum), Florence (Museo Nazionale), and elsewhere.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 92, No. 80 (as Riccio); Cott, p. 138 (as Riccio); Planiscig, *Bronzeplastiken*, Nos. 64, 65 (as Paduan, early sixteenth century), and Ricci, p. 364 (Vienna bronzes as workshop of Riccio); Bode, 1930, No. 82 (Berlin bronze as workshop of Riccio).

### 506 : Figure 514

BOX IN THE FORM OF A CRAB ATTACHED TO THE BACK OF A TOAD. Medium brown patina. H. 5 cm. A.240.82C

The crab is shown attached to the back of the toad, the pincers placed on the toad's open mouth. The shell is hinged and forms a lid.

The statuette belongs to a group of bronzes in which two nature casts are linked. In another bronze of the same type



in the Seligmann collection, New York, an owl is shown standing on the back of a crab. Versions of the toad alone exist in Vienna, Berlin, and elsewhere. Ricci's attribution of the present bronze to Riccio cannot be maintained, and the rather mechanical treatment of the under-surface leaves some doubt as to its antiquity.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 94, No. 82; Cott, p. 138 (both as Riccio).

### 507 : Figure 507

TOAD. Dark brown patina. H. 4.6 cm. A.247.91C

The toad is shown with open mouth and legs outstretched to right and left. Inside the mouth are three small tubes for ejecting smoke or water; a corresponding entry hole between the rear legs has been filled with lead. The extremities of the front toes have been broken off. Screw holes (of recent date) in the left front and right rear foot.

The bronze seems to have formed part of a table-fountain or perfume burner. Its facture recalls the bronzes of Bellano, and it appears to date from the late fifteenth century.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 100, No. 91; Cott, p. 139 (both as Paduan, early sixteenth century).

### 508 : Figure 508

TOAD. Dark brown patina. H. 6.4 cm. A.243.87C

The toad is raised on its forelegs. The right front foot is broken in two places.

The bronze is one of a group of nature casts of toads which were produced in some numbers in Padua in the first half of the sixteenth century. Two cognate bronzes are in Vienna.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 98, No. 87; Cott, p. 138 (both as Paduan, early sixteenth century); Planiscig, *Bronzeplastiken*, Nos. 66, 67 (for related bronzes as Paduan, early sixteenth century).

### 509 : Figure 513

TOAD. Medium brown patina. H. 13.3 cm. A.241.84C

The toad is shown with closed mouth and hind legs extended. On its back is a small toad.

Nature cast. The bronze is rightly classified by Ricci as Paduan, early sixteenth century.

*Collection:* Dreyfus.

*Exhibition:* Buffalo, *Master Bronzes*, 1937, No. 134 (lent Duveen Bros.).

*Literature:* Ricci, i, p. 96, No. 84; Cott, p. 138 (both as Paduan, early sixteenth century).

### 510 : Figure 509

INKWELL IN THE FORM OF A FROG BESIDE A TREE STUMP. Medium brown patina. H. 7.2 cm. A.242.86C

A frog with rear legs extended is shown beside a hollow tree-stump covered with foliage. Four toes have been broken off.

The mouth of the frog is explained by Ricci as an inkwell and the tree-stump, which is open at the base, as a stand for penholders. A second version is recorded in the Figdor collection; in this the form of the tree-stump is different. The model is much superior to the generality of Paduan nature casts, and the possibility that it originated in the Riccio workshop cannot be ruled out. The casting is throughout extremely thin, and there are flaws in the area of the throat.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 98, No. 86; Cott, p. 138 (both as Paduan, early sixteenth century); Planiscig, *Riccio*, p. 367, fig. 464 (Figdor bronze as Riccio), and *P.B.I.*, 1930, pl. LXXIX, fig. 131 (Figdor bronze as Riccio).

### 511 : Figure 510

FROG. Medium brown patination. H. 7.1 cm. A.245.89C

The frog is raised on its forelegs with the rear feet spread out on either side. Break on left front leg repaired in lead.

As noted by Ricci, comparable bronzes are recorded in the Louvre, the former Guido von Rho collection, Vienna, in the Bardini sale (1899, No. 456), and elsewhere. The present example seems to have been employed as an inkwell; the patina round the mouth is slightly impaired.

*Literature:* Ricci, i, p. 100, No. 89; Cott, p. 139 (both as Paduan, early sixteenth century).

### 512 : Figure 516

DOOR-KNOCKER. Medium brown patina. H. 20.5 cm., W. 16 cm. A.272.116C

The door-knocker is formed by two cornucopias, suspended from two interlaced dolphins whose tails support a scallop-shell. At the point of juncture of the cornucopias is seated a small frog.

No other version of the knocker is recorded. The fact that the two cornucopias are filled with nature-casts of shells

and the presence of a diminutive frog related to those cast in Paduan workshops suggest that it is likely to originate in Padua.

*Literature:* Migeon, in *Les Arts*, No. 73, January 1908, p. 31; Ricci, i, p. 136, No. 116 (as Italian, sixteenth century); Cott, p. 140 (as Italian, Venetian ?, sixteenth century).

### 513 : Figure 511

PERFUME VASE IN THE FORM OF A SEATED APE. Very dark patina. H. 7.6 cm. A.235.76C

The ape is shown seated on its rear quarters with knees drawn up eating a stick-like object held in the right paw. At the top of the head is a trilobe opening or mouth, and at the back is a handle.

For an antique analogy compare a terracotta perfume jar in the form of a seated ape (H. 14 cm.) in a private collection in The Hague (Zoologisch Museum der Universiteit van Amsterdam: *Het Dier als Motief*, 1963-4, No. 196); the terracotta, which is Rhodian and was found in Sicily, dates from the sixth century B.C. McDermott (*The Ape in Antiquity*, Baltimore, 1938, Nos. 457-9) lists two archaic bronze vases in the form of squatting apes in the Berlin Antiquarium. A plastic vase with an ape raising a piece of fruit to its mouth, also listed by McDermott, provides an iconographical parallel for the present bronze. There is no antique precedent for the trilobe mouth. The bronze must therefore be looked upon either as a Greek original of an unprecedented type, or as a modern forgery, or as an early sixteenth-century (Paduan ?) bronze adapted from an imperfect terracotta perfume jar. There is no reason, other than its singularity of form, for regarding the vase as a work of recent origin.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 89, No. 76; Cott, p. 138 (both as Paduan, early sixteenth century).

## VENETIAN: LATE FIFTEENTH AND EARLY SIXTEENTH CENTURY

### 514 : Figure 517

WREATHED BOY WITH HANDS RAISED. Black lacquer (much rubbed) over reddish brown bronze. H. 11 cm. A.192.30C

The boy, who is naked and wears a wreath, stands with legs apart with the left palm upturned and his right hand above his head.

A version of the model is in the Museum für Kunst und

Gewerbe at Hamburg. A related figure, standing on a tortoise, is recorded in the Pierpont Morgan collection (Bode, *Morgan*, ii, 1910, No. 181). The figures seem to have served as some form of support, and were evidently produced in the same shop as No. 515, of which the present statuette is wrongly regarded by Ricci as a repetition. The Hamburg bronze is described as Paduan, fifteenth century, and the Morgan bronze is regarded by Bode as Venetian. The theory that the bronzes are of Paduan or Venetian origin rests on the resemblance of the pose to that of a putto on the Saturn Throne in the Museo Archeologico in Venice. A related figure appears on a Venetian plaque (No. 338).

*Collection:* Dreyfus.

*Literature:* Migeon, in *Les Arts*, No. 73, January 1908, pp. 24, 26; Ricci, i, p. 45, No. 30; Cott, p. 137 (all as Italian, late fifteenth century).

### 515 : Figure 519

WINGED BOY WITH HANDS RAISED. Black lacquer over reddish brown bronze. H. 10.7 cm. A.191.29C

The boy, who is naked and winged and has a band round his head, stands with legs apart with the left palm upturned and the right arm raised.

The right hand is missing, and the left wing is broken or incomplete.

No other version of the model is recorded. The figure is not, as assumed by Ricci, a repetition of No. 514, but was modelled independently. The chasing of the hair on the crown of the head is especially delicate. Like No. 514, which was produced in the same shop, the bronze is probably Venetian, and seems to date from the late fifteenth century.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 44, No. 29; Cott, p. 137 (both as Italian, late fifteenth century).

### 516 : Figure 520

CHARITY. Black lacquer over medium brown bronze. H. 20.6 cm. A.182.20C

Female figure cast in one with its circular moulded base. She wears a classical robe covered with a cloak which is caught up in the left hand. In the raised right hand is a flame.

Broken and repaired through the right wrist.

Versions of the model exist in the former Kaiser Friedrich Museum, Berlin, the Kunsthistorisches Museum, Vienna, the Victoria and Albert Museum, and elsewhere. Associated

by Bode with Antonio Lombardo, it is given by Planiscig to the so-called Master of the Barbarigo Reliefs. While the model is almost certainly Venetian, it cannot be ascribed either to Antonio Lombardo or to the author of the reliefs from the Barbarigo altar (now in the Ca' d' Oro). The definition of form throughout the present example, e.g. in the tress of hair falling down the back and in the folds of cloak, is unusually fine. In at least two surviving versions of the bronze the right arm has been fractured and the hand has disappeared (Victoria and Albert Museum and former Bardini collection). The figure is described by Ricci as a Vestal Virgin, by Bode as an Allegory of Love, and by Planiscig as an Allegory of Love or Charity. A statuette of a Virtue formerly in the Lederer Collection, Vienna, is rightly regarded by Planiscig as a work of the same hand.

Collection: Dreyfus.

Literature: Bode, *I.B.S.*, i, 1907, pp. 38-9, pl. LXXVII-2 (as Antonio Lombardo?); Bode, 1930, No. 112 (as Antonio or possibly Tullio Lombardo); Planiscig, *V.B.*, pp. 212, 215 (as Barbarigo Master); Planiscig, *Bronzeplastiken*, No. 145 (as Barbarigo Master); Ricci, i, p. 34, No. 20 (as Italian, sixteenth century); Cott, p. 140 (as Venetian, sixteenth century).

### 517 : Figure 518

DANCING FAUN. Black lacquer (much rubbed on nose and chin) over light bronze. H. 15.1 cm. A.168.6C

The figure, naked save for a goat-skin tied on the right shoulder, is shown advancing with the left foot drawn back. The left hand rests on the hip. The raised right arm is severed above the wrist, and the head is turned towards the missing object (a cup?) held in the right hand.

No other version of the model is recorded. The bronze was associated by Bode with statuettes of dancing female figures in the Louvre and the former Bischoffsheim Collection (now Vicomtesse de Noailles) as the work of an unidentified Paduan artist active in the first half of the sixteenth century. The three bronzes were subsequently reclassified by Bode as works of Maffeo Olivieri. The interconnection of the present statuette and the Bischoffsheim bronze is maintained by Planiscig, by whom they are ascribed to an unidentified Venetian sculptor active about 1520. The figure is attributed by Vaudoyer to Pollajuolo and by Ricci, following Dreyfus and Migeon, to Verrocchio. The relationship of the present bronze to the Bischoffsheim statuette, and of both bronzes to the documented candlestick by Maffeo Olivieri in St. Mark's, Venice, is less close than Bode's analysis suggests, but the facture is more readily compatible with a Venetian than with a Florentine origin. There is no substance in the attribution to Verrocchio.

Collection: Dreyfus.

Exhibition: Buffalo, Albright Art Gallery, *Master Bronzes*, 1937, No. 124 (lent by Duveen Brothers).

Literature: Bode, *I.B.S.*, i, 1907, pl. 92 n.l. (as Paduan); Bode, in *P.J.*, xxx, 1909, pp. 84-8, fig. 5, and *I.B.R.*, 1922, p. 66, pl. 76 (as Maffeo Olivieri); Migeon, in *Les Arts*, No. 73, January 1908, p. 27 (as Verrocchio); Planiscig, *V.B.*, 1921, pp. 294-5, fig. 300, and *P.B.I.*, pl. cxxxiv, No. 234 (as Venetian); Planiscig, in *Dedalo*, 1932, pp. 50-5 (Louvre bronze and related figures in Lederer and Weinberger collections as Maffeo Olivieri); Vaudoyer, in *L'Amour de l'art*, vi, 1925, p. 248 (as Pollajuolo); Ricci, i, p. 12, No. 6 (as Verrocchio); Cott, p. 137 (as Verrocchio).

## VENETIAN: MIDDLE AND LATE SIXTEENTH CENTURY

### 518 : Figure 557

FORTUNA. Reddish brown bronze with traces of black lacquer. H. of figure 12.5 cm., H. of base 0.6 cm.

A.176.14C

The figure is naked save for a rope hanging from the left shoulder and reaching to the right thigh, where it is held in place by the right hand. The left hand is extended and bored, and the right knee is flexed with the right foot resting on the left. The front of the hair is blown upwards as though by wind. On a shallow base in the form of a flattened shell.

The figure and base are cast separately, and the shell (which is in yellowish bronze darkened with lacquer or paint) is of comparatively recent date. No other version of the model is recorded. The figure was perhaps made as the finial of an inkstand. Iconographical parallels occur in Venice in the bronze Fortuna, also known as Venus Marina, by Danese Cattaneo (Museo Nazionale, Florence) and the figure of Fortuna on the reverse of a medal (1520) of Niccolò di Marco Giustinian. Ricci, on the assumption that the figure represented is Venus Marina, suggests that the bored left hand originally held a mirror; the normal attribute of Fortune would be a sail.

Collection: Dreyfus.

Literature: Ricci, i, p. 26, No. 14; Cott, p. 140 (both as Italian, sixteenth century).

### 519 : Figure 555

Mrs. Rush H. Kress, New York

BOWL SUPPORTED BY THREE PUTTI. Dark brown patina. H. 10.1 cm., diameter 16.2 cm.

M.33



The bowl is supported on the backs of three children, whose hands are placed under its base. It has a wide moulded rim and incurved body. The outside is ornamented with plain bands of indented fillets and the inside is decorated with a foliated design in low relief.

The bowl, of which no other version is known, is classified by Valentiner as Venetian, late sixteenth century. The type of the putti (which are identical) conforms to that of a putto carrying a vase in the Museo Nazionale, Florence, which is regarded by Planiscig as a Venetian bronze of ca. 1550, and the form of the bowl recalls that of a bowl on the head of a variant of this model in the Victoria and Albert Museum. There is no parallel for the treatment of the interior. Analogies for the poses of the putti, with heads bent forwards and legs apart, are supplied by the panels of putti on the bronze door by Jacopo Sansovino in St. Mark's. If old, the bowl dates from the middle of the sixteenth century.

*Collection:* Stefano Bardini (sale New York, 24-27 April 1918, No. 54); Clarence H. Mackay.

*Literature:* Valentiner, *Catalogue of the Clarence H. Mackay Collection*, New York, 1926, No. 31 (as Venetian, late sixteenth century); Planiscig, *V.B.*, p. 330 (for Bargello bronze).

#### 520 : Figure 553

CUPID RIDING A DOLPHIN. Dark lacquer (rubbed in exposed areas) over light brown bronze. H. 8.2 cm.

A.203.41C

Cupid is shown seated astride a dolphin with his left arm thrust forward and his right hand retracted as though firing an arrow. The head of the dolphin, with extended fins, serves as a base, and its tail curls up behind.

The bronze is a work by the same hand as a figure of Cupid standing on a Dolphin, of which versions exist in the Victoria and Albert Museum (gilt), the Wallace Collection, the Ashmolean Museum, Oxford (gilt), and the Beit collection. The bronze in the Wallace Collection is classified by Bode (*I.B.S.*, ii, pl. CLXV) as Venetian, about 1575, and by Mann (pp. 34-5, S. 85) as Italian, middle of the sixteenth century. In the Wallace Collection the figure holds a bow, which is absent from the versions at Oxford and in the Victoria and Albert Museum, and it is likely that a bow was also held by the figure in the present model. The same artist seems to have been responsible for a gilt bronze inkstand with an adolescent Cupid standing on the head of a dolphin in the Victoria and Albert Museum, which is classified by Planiscig (*P.B.I.*, fig. 293) as Venetian, second half of the sixteenth century.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 50, No. 41; Cott, p. 139 (both as Italian, early sixteenth century).

#### 521 : Figure 554

HEAD OF A NEGRO. Iron covered with dense black lacquer. H. 5.4 cm.

A.207.46C

Head of a Negro, slightly upturned, with parted lips and eyes gazing outwards to the left, terminating at the base in a narrow moulded collar.

Ricci suggests that the head was made as the handle to a stick or other implement. The style would be consistent with an origin in Venice in the circle or following of Vittoria.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 54, No. 46; Cott, p. 138 (both as Paduan, early sixteenth century).

#### 522 : Figure 556

TWO ALTAR CANDLESTICKS. Dark brown bronze. H. 57 cm.

A.223.64C, A.224.65C

The candlesticks, which are uniform, rest on three lion paws, with, above, scrolls incorporating putto masks. On the three faces of the base are oval heraldic shields, one of which carries the arms of Garzoni (three ears of wheat issuing from a pile of three mounts). The upper part, in the form of a vase with volute or handles, is supported by three seated putti. At the top the stem is decorated with three grotesque terminal figures which protrude beneath the bowl.

The two candlesticks must on heraldic grounds be localised in Venice. They show some affinity to the work of the bronze founder Andrea di Alessandro Bresciano, who was responsible in 1566 for casting a Paschal Candlestick for S. Maria della Salute, and seem likewise to date from the third quarter of the sixteenth century.

*Collection:* Dreyfus.

*Literature:* Migeon, in *Les Arts*, No. 73, January 1908, p. 29 (as Venetian, beginning of the sixteenth century); Ricci, i, p. 80, Nos. 64, 65 (as Venetian, sixteenth century); Cott, p. 140 (as Venetian, sixteenth century).

### NORTH ITALIAN (UNLOCATED) : LATE FIFTEENTH AND EARLY SIXTEENTH CENTURY

#### 523 : Figure 523

VENUS. Medium brown patina. H. (with base) 21.7 cm.

A.174.12C

The figure, naked save for a veil or cloth over the thighs, is seated on a tree-trunk with the left leg crossed over the right knee. She extends an apple in her right hand; her left hand rests on a projecting branch. The figure and the tree trunk are cast in one, and are set on a triangular moulded base resting on three balls cast separately.

Front of base broken and repaired.

The figure depends from a Hellenistic model known through copies in the Museo Torlonia, Rome (for which see Visconti, *Catalogue of the Torlonia Museum*, Rome, 1880, No. 162, and Reinach, *Répertoire*, ii, p. 407, fig. ii), the former Somzée collection (Furtwängler, *Die Sammlung Somzée: Antike Kunstdenkmäler*, Munich, 1897, p. 30, No. 40, and Reinach, op. cit., ii, p. 821, fig. vi), the Museo Pio-Clementino of the Vatican and elsewhere. Statuettes adapted from versions of this model exist in some numbers, and were produced in various North Italian studios. Among the most notable are bronzes in the Wallace Collection, London (signed OPVS IO CRE and commonly given to Giovanni da Cremona), in the former Gustave de Rothschild Collection (tentatively connected by Bode, *I.B.S.*, ii, p. 8 with the workshop of Riccio and given by Hermann to Antico), in the Louvre (for which see Landais, p. 115), and in the Victoria and Albert Museum (possibly Mantuan). The subject of these statuettes is conventionally described as Andromache. In the present model, of which a variant exists in the Fitzwilliam Museum, Cambridge, the right arm is raised, and does not, as in the recorded classical models, rest on the right thigh. The presence of an apple suggests that it should be regarded as a figure of Venus, and may have formed part of a Judgement of Paris group. Regarded by Bode as the work of an unidentified North Italian sculptor, it is given by Ricci to Riccio. This ascription is incorrect. The thin modelling, delicate surface working, type and simplified drapery forms are, however, of notably high quality. The base is original.

Collection: Dreyfus.

Literature: Bode, *I.B.S.*, i, 1907, pl. 90, n.2, and ii, p. 8; Migeon, in *Les Arts*, No. 73, January 1908, pp. 22, 27; Ricci, i, p. 22, No. 12; Cott, p. 137 (as Riccio).

#### 524 : Figure 521

SPINARIO. Black lacquer (rubbed locally on the arms and the toes of the right foot) over medium brown bronze. H. 14.7 cm. A.167.5C

Naked youth seated on a tree-trunk with the left leg crossed over the right knee. He is shown bending forwards in the act of extracting a thorn from his left foot. The figure and the tree-trunk, which is stippled, are cast separately.

The statuette is adapted from the classical bronze statue in the Capitoline Museum, Rome. Through the late

fifteenth and sixteenth centuries this figure enjoyed great popularity, inspiring a large number of bronze statuettes of which eight are reproduced by Bode (*I.B.S.*, i, pl. LXXXVII-IX) and eighteen are listed by Ricci (i, p. 10). In some of these (e.g. Victoria and Albert Museum, 1858-4533, Ashmolean Museum, Oxford, Museo Nazionale, Florence, and Vienna, Nos. 5537, 5541) the pose is reversed, and the right foot is raised on the left knee. Relatively few of these reductions can be localised; a version of the model in the Wrightsman collection, New York, is by Antico, an example at Klosterneuburg is looked upon as Paduan, and the variants in London and Vienna seem to have been produced in Venice. The present bronze (in which the treatment of the profile and the modelling of the hair, raised foot and spine are exceptionally delicate) is regarded by Migeon and Ricci as Florentine, fifteenth century. Its style seems to indicate a dating in the early sixteenth century and an origin in North Italy, possibly Mantua.

Collection: Dreyfus.

Exhibition: Buffalo, Albright Art Gallery, *Master Bronzes*, 1937, No. 133 (lent by Duveen Brothers).

Literature: Migeon, in *Monuments Piot*, xvi, 1908, pl. XII, pp. 95-7 (as Italian, second half of the fifteenth century); Migeon, in *Les Arts*, No. 73, January 1908, pp. 22, 26 (as Florentine, fifteenth century); Dreyfus, in *Les Arts*, No. 96, December 1909, p. 28; Ricci, p. 10 (as Florentine, fifteenth century); Cott, p. 137 (as Florentine, fifteenth century); *The Frick Collection*, v, New York, 1953, pp. 48-9 (for related bronze in Frick Collection).

#### 525 : Figure 524-528

CASKET WITH SCENES FROM THE LIFE OF SAINT SIMEON OF PODIROLO. Medium brown patina. H. 7.6 cm., L. 18.9 cm., W. 13.8 cm. A.213.54C

The casket, the faces of which comprise two long and two short reliefs with scenes from the life of St. Simeon of Podirola, rests on four depressed globular feet. The interior is divided by a partition. The reliefs represent:

- (i) *Front face*: The Saint stands before a monastery accompanied by four monks. With his right hand he touches the head of a stag. To the right are two further monks. A monk or beggar with a crutch stands on the extreme left, and in the distance are two small figures in an extensive landscape. To the right a stream and trees.
- (ii) *Back face*: The Saint stands with right hand raised in benediction, admonishing or exorcising a woman kneeling before him. He is accompanied on the left by four monks and four women in flowing robes. To the right of the kneeling woman are four youths, three women and a man. On the extreme right, behind a pier, is a seated man in classical armour, with, behind, a group of standing soldiers.
- (iii) *Side face*: In the centre foreground is the body of a

monk. To the right the Saint stands with hand raised in benediction; round him are seven monks. To the left the head of the dead man is held by a standing monk, behind whom is a kneeling figure.

(iv) *Side face*: The left side of the relief corresponds with a section from (i) running from the left side of the monastery wall to the monk on the right. The right side corresponds with the right side of (ii).

(v) *Lid* (see below): The Saint stands in the centre of the relief, accompanied (*left*) by five monks. His left hand rests on the head of a kneeling man, who is accompanied by five partially clad kneeling or standing figures. Six small devils appear in the air above their heads. On the right are a soldier in profile and a male figure with arms raised, and on the left, before a wall, are a seated figure in classical armour and a standing soldier with his right hand resting on a shield.

The claim of Ricci that relief (v) (which appears to have been purchased for the Dreyfus collection at the His de La Salle sale, London, 22 November 1880, No. 269, independently of the casket) formed the lid of the same box is incorrect. The patination is darker than that of the remaining reliefs, and the length (18.5 cm.) is somewhat less than the length of the top of the casket (18.9 cm.). There is no trace on the back of the relief of hinge marks or any other form of fixing. Replicas of (ii) exist in Berlin (ex-Spitzer collection, No. 587) and in the Museo Nazionale, Florence. Another relief from the same series, in which the Saint is shown baptising Jewish converts in Lucca, exists in a single version in the Morgenroth collection (ex-His de La Salle, Robinson, Ader, Garnier collections). The purpose of the present box cannot be determined, but it is clear that the scenes incorporated in it were originally part of a larger series of reliefs. The identification of the Saint as St. Simeon of Podirola (d. 1016 at S. Benedetto Po) is due to Middeldorf, who rebuts a mistaken attempt of Ricci to ascribe the reliefs to the same artist as a Paduan plaque of the Funeral of a Bishop in the present collection (No. 321), and tentatively connects them with the medals ascribed to Melioli. In view of the localisation of the cult of St. Simeon, the reliefs are likely to have been made at Mantua rather than Padua (Ricci) or Venice (Bange).

*Collection*: Dreyfus.

*Literature*: Bange, p. 80 (as Venetian, about 1500); Ricci, i, pp. 62-4, No. 54 (as Paduan, about 1500); Cott, p. 137 (as Paduan, about 1500); Middeldorf, *Morgenroth*, No. 261, pp. 36-7 (as Mantuan).

#### 526 : Figure 522

BOWL. Dark brown patina. H. 7.2 cm., diameter 19.2 cm.

A.248.92C

A circular hemispherical bowl decorated with four heraldic

shields (ermine, an eagle displayed impaling chequy; tinctures unknown). Between them are four vases supported by confronting dolphins, each surmounted by two cornucopias and a winged candelabrum. Round the base a conventional acanthus motif.

Hole bored in lip.

The bowl, which seems to have been made in Padua or Venice in the late fifteenth or early sixteenth century, is of notably high quality, and originates from the same workshop as a comparable bowl in the Victoria and Albert Museum (A.687.1910) on which the motif of paired cornucopias recurs. The arms are unidentified.

*Collection*: Dreyfus.

*Literature*: Migeon, in *Les Arts*, No. 73, January 1908, p. 31 (as North Italian, late fifteenth or early sixteenth century); Ricci, i, p. 102, No. 92; Cott, p. 137 (both as North Italian, fifteenth century).

### NORTH ITALIAN (UNLOCATED): MIDDLE AND LATE SIXTEENTH CENTURY

#### 527 : Figure 561

SEATED CHILD WITH A BALL. Medium brown patina. H. 8.9 cm. A.206.44C

The child, who wears a shirt or tunic, is shown seated with legs apart gazing down. He touches his head with his right hand, and with the left hand holds a ball balanced on his knee.

No other version of the model is recorded. Despite its rough facture and grotesquely large right hand, the figure is likely to date from the second quarter of the sixteenth century, and may originally have been mounted. A Paduan or Venetian origin is probable.

*Collection*: Dreyfus.

*Literature*: Ricci, i, p. 52, No. 44; Cott, p. 139 (both as Italian, early sixteenth century).

#### 528 : Figure 558

HEAD OF A RAM. Rich brown bronze. H. 4.4 cm., L. 6 cm. A.233.74C

The head, which is cast solid, is severed at the top of the neck. The base is flat, and the back is left partly in the rough.

The head seems to have been made as part of a candlestick; similar heads occur on candlesticks in Venice and Padua



throughout the greater part of the sixteenth century. Three indentations for fixing appear on the back. Discrepancies between the working up of the two sides of the face suggest that the head is a surplus cast which was not actually inserted in a candlestick. An attribution by Ricci to the workshop of Riccio is unconvincing, but the head is likely to have been cast in the first half of the century. A ram's head in the Kunsthistorisches Museum, Vienna, to which the present head is related by Ricci, is more closely connected with the work of Riccio. Other isolated rams' heads exist in the Fitzwilliam Museum, Cambridge, the Bayerisches Nationalmuseum, Munich, the Museo Civico, Bologna, the Museo di Palazzo Venezia, Rome, and elsewhere.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 88, No. 74 (as Paduan, early sixteenth century, probably Riccio workshop); Cott, p. 138 (as Paduan, early sixteenth century); Planiscig, *Bronzeplastiken*, No. 77 (Vienna head as North Italian, about 1500) and *Riccio*, p. 316 (Vienna head as Riccio?); Weihrauch, No. 96 (Munich head as North Italian, about 1510-20).

### 529 : Figure 559

TRITON ASTRIDE A DOLPHIN. Medium brown bronze originally fully gilt (gilding much rubbed on right arm, mouth of dolphin and elsewhere). H. 4.6 cm. A.200.38C

The statuette shows a small triton seated astride a dolphin. He clutches a horn to his left side.

The bronze, which is possibly Venetian, was evidently made as the handle of a box or inkstand, and seems to date from the middle of the sixteenth century.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 50, No. 38; Cott, p. 139 (both as Italian, early sixteenth century).

### 530 : Figure 560

CHILD CLASPING A BIRD. Medium brown patina. H. 7.5 cm. A.202.40C

The child, who is naked, is seated on a rock with right knee drawn up and head thrown back. In his right arm he clasps a bird, possibly a dove.

Extremity of right wing of bird broken. Vent holes in right breast of child, rock and left shoulder blade.

A statuette of a child mounted on a swan formerly in the collection of the Marquise de Ganay, published by C. Dreyfus (in *Les Arts*, December 1909, No. 96, p. 30) as Florentine, first half of the sixteenth-century, is apparently by the same hand. The complex pose is not consistent with the early sixteenth century dating proposed by Ricci, and

the group, which is of fine quality and seems to have been made as a finial or handle, dates from the late sixteenth or early seventeenth century.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 50, No. 40; Cott, p. 139 (both as Italian, early sixteenth century).

## ITALIAN (UNLOCATED): LATE FIFTEENTH AND EARLY SIXTEENTH CENTURY

### 531 : Figure 533

SHE-WOLF WITH ROMULUS AND REMUS. Black lacquer over medium brown bronze. H. 38 cm., L. 64.2 cm.

A.155

Romulus and Remus are shown seated beneath the wolf, with heads turned up towards its udders. The hands of both children are raised. The hair on the neck, back and tail of the wolf is indicated by conventionalised chiselling.

The bronze is adapted from the Etruscan bronze group of the She-Wolf suckling Romulus and Remus, now in the Palazzo dei Conservatori, Rome. The bronze Wolf is recorded from very early times, and in 1471 was installed on the Campidoglio; the two figures of Romulus and Remus seem to have been added to it about 1473-4, and afford a *terminus post quem* for the production of the present bronze. Though variants of the group on a small scale are frequently encountered (for one of these see No. 532), no other large bronze based on it is known. The bronze is classified by Planiscig as Central Italian, early sixteenth century, and was acquired for the Kress Collection as a Sienese work of the fifteenth century. The She-Wolf was adopted in the Middle Ages as an emblem of the city of Siena, but in Sienese representations (e.g. by Federighi on the back of a marble seat in the Loggia di San Paolo at Siena) the group assumes a rather different form. In view of the close dependence of the present group on the Capitoline Wolf, the theory of a Central Italian, possibly Roman, origin must be reckoned with. The bronze may, however, date from the late fifteenth rather than the sixteenth century. It differs from the Etruscan original in that the fringe of hair round the face is treated more naturalistically, and that the length of the ears has been reduced.

*Collection:* Said to have belonged to the collections of Augustus the Strong, King of Poland, Elector of Saxony (ca. 1730) and Baron Wittinghof, Dresden (1826); Castiglioni, Vienna; Samuel H. Kress Collection (1945).

*Literature:* Planiscig, *Collezione Camillo Castiglioni: catalogo dei bronzi*, Vienna, 1923, pp. 20-1, No. 10 (as Central

Italian, early sixteenth century); Seymour, p. 171, No. 3 (as Sienese, fifteenth century); Carcopino, *La Louve du Capitole*, Paris, 1925, pp. 4-10 (for history of Capitoline Wolf).

### 532 : Figure 534

SHE-WOLF WITH ROMULUS AND REMUS. Black lacquer over medium brown bronze. H. 6 cm., L. 10.3 cm.

A.225.66C

Romulus and Remus are seated beneath the wolf, with heads turned up towards its udders. The arms of both children are raised. On a shallow rectangular bronze base cast in one with the remainder of the group.

Like the preceding bronze, the statuette is adapted from the Etruscan bronze group of the She-Wolf suckling Romulus and Remus, now in the Palazzo dei Conservatori, Rome (for the history of this figure see No. 531). Other examples are at Vienna and in the Rijksmuseum, Amsterdam. In the former one of the two children and in the latter both children are preserved; in both the children closely follow the poses of the children which were added in the fifteenth century to the bronze original. The two children in the present bronze are not directly related to those in the group in Rome. In two figures of the She-Wolf alone formerly in the Pierpont Morgan Collection, cited by Ricci as analogies for the present bronze, the type is rather different. The Vienna group is classified by Planiscig as Central Italian, second half of the sixteenth century; this dating is unduly late, and appears to have been based on an erroneous tradition that the children beneath the wolf are additions made by Guglielmo della Porta. The present bronze, though looked upon by Ricci as Florentine and dated by him to the fifteenth century, cannot be satisfactorily localised. A late fifteenth or early sixteenth century dating is, however, probable.

Collection: Dreyfus.

Literature: Migeon, in *Les Arts*, No. 73, January 1908, p. 23 (no description); Ricci, i, p. 82, No. 66 (as Florentine, fifteenth century); Cott, p. 137 (as Florentine, fifteenth century); Planiscig, *Bronzeplastiken*, No. 240 (for Vienna bronze); Victoria and Albert Museum, London, *Italian Bronze Statuettes*, 1961, No. 26 (for Amsterdam bronze); *The Frick Collection*, v, 1953, pp. 3-4 (for general analysis of bronze derivatives).

### 533 : Figure 532

PANTHER. Black lacquer over deep brown bronze. H. 10 cm.

A.226.67C

A female panther shown walking to the right with head turned to the spectator. A strap or harness passes behind the forelegs and over the back and chest, where it is decorated with a rosette.

The statuette is one of a number of bronzes of panthers which seem to depend from classical figures of the class of the statue of a Bacchante with a Panther in the Uffizi, Florence. The principal recorded types, which vary appreciably in size, are (i) a model in the Louvre, of which replicas are recorded in the Miller von Aichholz and Marquise de Ganay collections, where the left front foot is raised and the tail rests on the ground between the rear legs, (ii) a model in the former Pierpont Morgan collection, where the tail curls outwards and the head is sharply turned, and (iii) the present bronze. The example in the Louvre is regarded by Bode as Italian, fifteenth century, that in the collection of the Marquise de Ganay is described as Paduan, and the present bronze is looked upon by Ricci as Florentine, fifteenth century. There is no reason to doubt that the bronzes date from the late fifteenth or early sixteenth century, but their place of origin cannot be determined.

Literature: Ricci, i, p. 82, No. 67 (as Florentine, fifteenth century); Cott, p. 137 (as Florentine, fifteenth century); Bode, *I.B.S.*, ii, 1907, pl. cxix/3 (Louvre bronze as Italian, fifteenth century); Bode, *Morgan*, i, p. xix, No. 76 (Morgan bronze as Italian, first half of the sixteenth century); Dreyfus, in *Les Arts*, No. 96, December 1909, p. 30 (Ganay bronze as Paduan, fifteenth century); Planiscig, *P.B.I.*, fig. 146 (reversed variant in Weininger Collection as North Italian, about 1500).

### 534 : Figure 531

CUPID WITH RAISED ARMS. Black lacquer over light brown bronze. H. 7.6 cm.

A.189.27C

The figure, which is naked and winged, stands with legs apart and head turned back. Both hands are raised and the left hand is bored.

The model occurs as the handle of a bell in the former Kaiser Friedrich Museum, Berlin. A similar bell is in the Museo Nazionale, Florence. Bode (*I.B.S.*, i, fig. 8, p. 13) relates the figure in Berlin to Donatello, and Ricci assumes that it derives from 'a lost figure by Donatello representing Cupid about to let fly an arrow'. It is possible that a bow was originally held in the left hand. A version of the figure alone is recorded in the Pierpont Morgan collection (Bode, *Morgan*, ii, p. 21, No. 179 as Italian, sixteenth century) and an example in gilt bronze is in the Fitzwilliam Museum, Cambridge. In the 1930 Berlin catalogue (Bode, 1930, No. 284) the bell is dated ca. 1550. This dating is unduly late, and the figure seems to date from the late fifteenth or early sixteenth century. The model is possibly Florentine, but cannot be located with confidence.

Collection: Dreyfus.

Literature: Ricci, i, p. 44, No. 27; Cott, p. 137 (both as Italian, late fifteenth century).

## 535 : Figure 530

CUPID WITH A BOW. Medium brown patina. H. 9.4 cm.  
A.190.28C

The figure, which is naked and winged, stands with his bow between his legs. Both hands rest on the top of the bow, and the head is down-turned.

No other version of the model is recorded. The figure seems to have been designed as the handle of a bell. The hands are crudely articulated, but the chasing at the back of the wings and in the hair is of good quality. The model, which is perhaps Florentine, appears to date from the late fifteenth or early sixteenth century.

Collection: Dreyfus.

Literature: Ricci, i, p. 44, No. 28; Cott, p. 137 (both as Italian, late fifteenth century).

## 536 : Figure 529

STANDING CHILD WITH RAISED LEFT ARM. Dark brown patina. H. 6.3 cm.  
A.201.39C

Naked boy advancing with the left foot forward. The left arm is raised to shoulder height, and the right is held free of the body.

Perhaps the handle of a bell, lamp or inkstand. The style of the figure is difficult to localise, but the bronze appears to date from the early sixteenth century.

Collection: Dreyfus.

Literature: Ricci, i, p. 50, No. 39; Cott, p. 139 (both as Italian, early sixteenth century).

## 537 : Figures 539-541

HAND-BELL. Black lacquer (preserved in recessed areas) over medium brown bronze. H. 12.5 cm.  
A.269.113C

Beneath a row of palmettes the face of the bell is filled with four continuous scenes representing the drunken Silenus supported by putti, putti with a winepress, a drunken putto supported by a satyr child and a human child, and putti with a goat. At the foot is an unidentified armorial shield (with a single column), and a syrinx and other musical instruments set over garlands composed of beads threaded on string. Moulded handle.

The provenance of this beautiful and highly unusual bell cannot be established. The figure style of the narrative section would be consistent with an origin in Padua. The coat-of-arms is tentatively identified by Ricci as that of Calistani of Verona.

Collection: Dreyfus.

Literature: Migeon, in *Les Arts*, No. 73, January 1908, p. 31 (as North Italian, late fifteenth or early sixteenth century);

Ricci, i, p. 132, No. 113; Cott, p. 139 (both as North Italian, early sixteenth century).

## 538 : Figure 535

HAND-BELL. Medium brown patina. H. 15 cm.  
A.264.108C

Beneath a frieze of acanthus is a strip of ivy-leaves. On the face are garlands with winged cherub heads beneath, and below confronting gryphons supporting an armorial shield with chevrons on which appears the name:

2VATET  
MASSARO  
TVS  
1211A

Roughly moulded handle.

The strip of ivy and the pattern on the lower lip recur on a bell in Berlin which is dated by Bode to the middle of the sixteenth century. Both bells are likely to have been made in the first half of the century.

Collection: Leclanché (sale Paris, 23 May 1892, No. 158); Dreyfus.

Literature: Ricci, i, p. 122, No. 108; Cott, p. 139 (both as North Italian, early sixteenth century).

## 539 : Figure 542

HAND-BELL. Dark brown patina. H. 13 cm.  
A.266.110C

Beneath a frieze of foliage runs the inscription: QVI TIMET DEVM FACIET BONA. On the face, above garlands composed of bunches of grapes and fruit, are a shield (fusilly, on a chief an eagle displayed crowned) and two heads in profile. Beneath the garlands hang male masks flanked by paired rabbits and gryphons. Moulded handle.

The arms are identified by Van der Put as those of Grimaldi.

Collection: Dreyfus.

Literature: Migeon, in *Les Arts*, No. 73, January 1908, p. 31 (as North Italian, late fifteenth or early sixteenth century); Ricci, i, p. 126, No. 110; Cott, p. 139 (both as North Italian, early sixteenth century).

## 540 : Figure 536

HAND-BELL. Medium brown patina. H. 13 cm.  
A.265.109C

Beneath acanthus foliage runs a strip decorated with garlands and bucranes. On the main faces, beneath hanging garlands, are suspended two shields (bend with bird) under each of which are two flowers. To left and right of each shield is the letter B. Clapper missing. Moulded handle.



The suspended garlands and the flowers beneath the shield recur on No. 541. Since the arms on the latter bell are those of Moro, there is a presumption that the bells were made in Venice. The ribbons and flowers recur on another bell from the same workshop in the Victoria and Albert Museum (M.1-1947).

*Collection:* Piot (sale Paris, 21-24 May 1890, No. 25); Dreyfus.

*Literature:* Ricci, i, p. 124, No. 109; Cott, p. 139 (both as North Italian, early sixteenth century).

### 541 : Figure 538

HAND-BELL. Medium brown patina. H. 13 cm.

A.268.112C

Beneath the foliated upper section runs a strip of grotesque decoration, beneath which are two armorial shields (three bends, on a chief three mulberries) suspended from garlands. The stamps beside the shields represent a stag, a pelican or swan (twice repeated) and a dragon. Moulded handle (chipped at top). Clapper missing.

The arms are correctly identified by Ricci as those of the Moro family of Venice, and the bell is therefore likely to be Venetian. No. 540 certainly, and No. 542 possibly, originates from the same workshop.

*Collection:* Piot (sale Paris, 21-24 May 1890, No. 25); Dreyfus.

*Literature:* Ricci, i, p. 130, No. 112; Cott, p. 139 (both as North Italian, early sixteenth century).

### 542 : Figure 537

HAND-BELL. Dark brown patina. H. 14 cm.

A.267.111C

The upper part of the bell is decorated with garlands suspended from bucranes. Beneath is an unidentified armorial shield (with two cotices), and stamps which include a classical profile bust, a man walking with a dog, a falconer on horseback, and a basket with the inscription (?) MARTIVS. The clapper is original. Moulded handle.

The decoration of the upper part of the surface is reminiscent of No. 540 and 541, and the bell possibly originates in the same studio.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 128, No. 111; Cott, p. 139 (both as North Italian, early sixteenth century).

### 543 : Figure 544

COCKEREL. Medium brown patina. H. 8.7 cm.

A.236.77C

Standing cockerel, with a small comb and bushy, roughly modelled tail feathers. Broken and repaired through neck. Casting flaw stopped beneath.

The model cannot be localised, but appears to date from the first half of the sixteenth century. It is likely to have formed the finial of a bell or casket.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 90, No. 77; Cott, p. 138 (both as Paduan, early sixteenth century).

### 544 : Figure 545

HEAD OF A FAUN. Medium brown patina. H. 5.9 cm.

A.210.50C

The head, which is a solid cast, is inclined slightly to the left. The ears are pointed, and the hair is modelled in flat, stylised locks. Nose flattened. Some pitting on forehead.

The head is given by Ricci to Riccio. It is not mentioned elsewhere in the literature of this sculptor, and neither technically nor stylistically is it associable with Riccio's work. The bevelled base of the neck suggests that it was intended for insertion in a headless antique statuette.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 57, No. 50; Cott, p. 138 (both as Riccio).

### 545 : Figure 543

DOOR-KNOCKER IN THE FORM OF A SIREN. Medium brown patina. H. 15.9 cm., W. 11 cm.

A.273.117C

The knocker is in the form of a siren suspended by its wings from an ornamental trilobe upper section. The body terminates in double fish tails, which meet the two wings at the sides.

The knocker, which dates from the middle of the sixteenth century, cannot be located. It is regarded by Ricci as the work of a Venetian artist.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 138, No. 117; Cott, p. 140 (both as Italian, Venetian ?, sixteenth century).

### 546 : Figures 546, 547

University of California (Kress Collection), Los Angeles

TWO CANDLESTICKS. Bronze. H. 59 cm. L.61, L.62

The candlesticks, which are identical, rest on three lions' feet. On the angles above them sit three putti. The element above comprises three shield-shaped faces with, at the corners, three putto heads.

The two candlesticks, which cannot be localised, seem to date from the middle of the sixteenth century.

Collection: Goldschmidt; Samuel H. Kress (1921).

## ITALIAN (?): SIXTEENTH CENTURY (?)

### 547 : Figure 551

SPHINX. Black lacquer (much rubbed) over yellowish bronze. H. 10.4 cm. A.229.70C

The figure, which is hollowed out behind and lined in lead, represents a female winged sphinx with bare breasts and exposed udders seated against an acanthus leaf, with head turned slightly to its left. The wings are inlaid in copper, and copper is also employed in the upper lip, the nipples of the three udders, and on one of the two breasts. The second breast is drilled, and it is likely that this and the two heavily drilled eyes were also originally inlaid.

This puzzling work is ascribed by Ricci to Riccio on the strength of two celebrated firedogs in the form of Sphinxes in the Victoria and Albert Museum. The connection is illusory, and the present bronze is unrelated to Riccio's work. The technique of copper damascening has no parallel in Italian bronze statuettes, and it is possible that

we have here to do with a Milanese, German or Flemish bronze dating from the middle of the sixteenth century. It seems originally to have supported some larger object which fitted into the interior and over the flattened head. The theory is advanced by Bode (who reproduces it without indication of authorship) that it was made as a furniture mount.

Collection: Dreyfus.

Literature: Bode, *I.B.S.*, ii, 1907, fig. 16 (as style of Riccio); Migeon, in *Les Arts*, No. 73, January 1908, p. 24 (as Paduan, late fifteenth century); Ricci, i, p. 86, No. 70 (as Riccio); Cott, p. 138 (as Riccio).

### 548 : Figure 552

CROW. Dark patina (eyes gilt). H. 7.4 cm. A.237.78C

The crow is seated on a small cross-branch about to take off in flight.

The wings have been cast separately and are elaborately worked up beneath. The legs are also cast separately and attached. No comparable works were produced in Italy in the sixteenth century, and the bronze is likely to be of comparatively recent and possibly of Oriental origin.

Collection: Dreyfus.

Literature: Ricci, i, p. 90, No. 78; Cott, p. 140 (both as Italian, sixteenth century).

## GERMANY.

### CASPAR GRAS

Born in 1590 at Mergentheim (Württemberg), Caspar Gras was active as a bronze sculptor in the service of the Archdukes Maximilian III, Leopold V, and Ferdinand Karl of the Tyrol. He is best known for his exceptionally accomplished bronze casts. He died at Schwaz (Tyrol) in 1674.

### 549 : Figure 579

STARLING. Dark patina. H. 11 cm. A.238.79C

The starling is shown with left foot on a ball and the right leg raised.

The bronze is closely related to a bronze bird by Caspar Gras in the Kunsthistorisches Museum, Vienna (No. 374), which forms part of a series of naturalistic bronze casts of birds made for the Archduke Ferdinand Karl of the Tyrol. It is cited by Weihrauch in connection with two comparable bronze birds in the Bayerisches Nationalmuseum, Munich.

Collection: Piot (sale Paris, 21-24 May 1890, No. 35, as Italian school, sixteenth century); Gauchez (sale Paris, 20 April 1892, No. 113); Dreyfus.

Exhibition: Buffalo, Albright Art Gallery, *Master Bronzes*, 1937, No. 149 (lent Duveen Bros.).

Literature: Migeon, in *Les Arts*, No. 73, January 1908, p. 25 (as Paduan, early sixteenth century); Ricci, i, pp. 90-1, No. 79 (as Caspar Gras); Cott, p. 141 (as Caspar Gras); Weihrauch, pp. 160-1 (as Caspar Gras).

## MASTER OF THE APOLLO FOUNTAIN

Conventional name for the author of a fountain with a figure of Apollo, dated 1532, in the Rathaus of Nuremberg. Originally ascribed to Peter Vischer the Younger, the fountain was later given to Hermann Vischer, and was subsequently identified by Braun (in *Münchener Jahrbuch der Bildenden Kunst*, dritte Folge, ii, 1951, pp. 195-203) as a work cast in the Labenwolf workshop from a design by Peter Flötner.

### 550 : Figure 575

CHILD ON A DOLPHIN. Black lacquer (much rubbed in exposed areas) over light yellowish bronze. H. 14.5 cm.  
A.195.33C

The child is shown astride a dolphin, whose tail curls up behind his back. His right knee is on the ground and his left is raised, and he opens the dolphin's mouth with both hands. He wears ear-rings in the form of (left) a pendant and (right) a ring. On an irregular hexagonal base cast in one with the figure.

The bronze (of which no other version is recorded) is ascribed by Ricci to Peter Vischer the Younger. A somewhat similar Putto, differently posed, in the Kunsthistorisches Museum, Vienna, is ascribed by Bange (*D.B.*, fig. 66) to the Master of the Apollo Fountain, and the present bronze is likely to have been produced in this shop.

Collection: Dreyfus.

Literature: Migeon, in *Les Arts*, No. 73 (January 1908, pp. 23, 32); Ricci, i, p. 46, No. 33 (as Peter Vischer); Cott, p. 140 (as Peter Vischer the Elder).

## GERMAN: FIRST HALF OF THE SIXTEENTH CENTURY

### 551 : Figure 578

NAKED FEMALE FIGURE. Black lacquer (well preserved on shoulders and neck) over reddish brown bronze, parcel gilt. H. 23 cm.  
A.184.22C

The figure is set on a triangular base with concave bevelled sides. Her right knee is flexed, and her head is turned towards an object held in her extended right hand. Her left hand rests on her thigh. Her hair, which retains extensive traces of gilding, is plaited on the forehead in five vertical cones.

Diagonal incisions on nose and chin.

The bronze is described by Ricci as Venus. The 'indistinct cylindrical object' held in the right hand is apparently a handle, and it is possible that the figure represents Lucretia. Though of notably fine quality, the bronze is ignored by Bange, and finds no close parallel among published German small bronzes. It presents general affinities to, e.g. an Allegorical Female Figure standing on a Globe in the Museo Nazionale, Florence, by a South German master of about 1530, but cannot be conclusively assigned to either Augsburg or Nuremberg. The modelling of the torso seems to reflect the influence of Conrad Meit, and it cannot be precluded that we have here to do with a Netherlandish bronze of the second quarter of the sixteenth century. Weihrauch (private communication) points out that the style of hair-dressing recurs in a Veronese or Paduan drawing in the Vallardi Codex in the Louvre, No. 2344 (for this see Degenhart, in *Römisches Jahrbuch für Kunstgeschichte*, vii, 1955, p. 213, fig. 264).

Collection: Dreyfus.

Exhibition: Buffalo, Albright Art Gallery, *Master Bronzes*, 1937, No. 148 (lent by Duveen Brothers).

Literature: Migeon, in *Les Arts*, No. 73, January 1908, p. 16; Ricci, i, p. 38, No. 22 (as South German, about 1500); Cott, p. 141 (as South German, about 1500).

### 552 : Figure 576

SEATED BOY HOLDING A BIRD. Rich brown bronze with traces of gilding in the interior of the thighs, beneath the left arm and at the back of the neck. H. 6.5 cm.  
A.193.31C

The boy, who is naked, is seated on the ground with his left leg outstretched. He holds a bird with both hands against his right ear. His eyes are bored.

Upper part of the bird's beak and the left side of the tail broken. Circular hole in navel stopped with lead.

No other version of the model is recorded. Ricci identifies the bird as a crow, and classifies the bronze as Italian, fifteenth century. The motif of a child holding a bird occurs with some frequency in Germany, e.g. in bronzes at Brunswick (Bange, *D.B.*, Berlin, 1949, fig. 48, as Peter Vischer the Younger) and Munich (Weihrauch, No. 23, as workshop of Peter Vischer the Younger), and the present statuette seems to have been made in Nuremberg in the first half of the sixteenth century. The pose of the lower part is an inversion of the well-known Vischer model of a Boy holding a Dog.

Collection: Dreyfus.

Literature: Ricci, i, p. 46, No. 31; Cott, p. 137 (both as Italian, fifteenth century).



## 553 : Figure 577

SEATED DOG. Dark lacquer over rich brown bronze.  
H. 5.9 cm. A.231.72C

The dog is shown seated on its hind-quarters with head turned to the spectator, scratching its ear with its left hind paw.

Flaws or vent holes on the right sides of the neck, the left shoulder and elsewhere.

The model, of which the present bronze is an especially fine example, was at one time ascribed to Peter Vischer the Elder. It is given by Bange to an unidentified Nuremberg artist active ca. 1545-50, and by Planiscig to a South German studio operating in the middle of the sixteenth century. Bange lists ten versions of the model, but not the present bronze, and associates the statuette with an etching of the House-Book Master (Lehrs 84). A version in Vienna corresponds in pose with the present statuette, but in a related bronze in Berlin the head is turned less sharply and the tongue is not exposed. Ricci describes the bronze as Paduan, early sixteenth century, but notes that it 'may well be of South German origin'.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 88, No. 72 (as Paduan, early sixteenth century); Cott, p. 138 (as Paduan or South German, early sixteenth century); Planiscig, *Bronzeplastiken*, pp. 192-3, No. 314 (for example in Vienna); Meller, pl. 26 (Brunswick variant as South German, between 1530 and 1550); Bange, *D.B.*, Berlin, 1949, pp. 125-6, No. 84 (for example in Berlin).

## 554 : Figure 574

BOY WITH A PUPPY. Dark lacquer over reddish brown bronze. Club broken and made up in metal. H. 10.8 cm.  
A.196.34C

The boy, who is nude, holds a puppy under his left arm. He has a club in his raised right hand. On a moulded bronze plinth cast separately.

The statuette, of which no other version is recorded, is a variant of the classical subject of a child stealing a puppy, and may originally have been completed by a bitch which the boy threatens with his club. The base, which is indeterminate in detail and has a greenish patina on its flat faces, has no connection with the statuette. The bronze dates from the first half of the sixteenth century and

is possibly South German, though the possibility of an origin in North Italy cannot be ruled out.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 48, No. 34; Cott, p. 139 (both as Italian, early sixteenth century).

## GERMAN: SECOND HALF OF THE SIXTEENTH CENTURY

## 555 : Figure 582

SEATED BEAR. Medium brown bronze. H. 6.8 cm.  
A.234.75C

The bear, which wears a collar, is shown seated on its hind-quarters as though begging. The mouth is open, and its head is turned slightly to its right. Cast in one with its circular moulded base.

The bronze is described by Ricci as Paduan, early sixteenth century. Somewhat similar figures occur in Italy as bell-handles (e.g. on a bell with the Orsini arms formerly in the Wittmann Collection, Budapest, published by Planiscig as Desiderio da Firenze), but the surface working leaves little doubt that the present example is German and dates from the late sixteenth century. It seems to have been made as a bell or seal handle.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 89, No. 75C (as Paduan, early sixteenth century); Cott, p. 138 (as Paduan, early sixteenth century); Planiscig, in *Z.f.B.K.*, lxiv, p. 73 (for Wittmann bell).

## 556 : Figure 581

SEATED PUG-DOG. Black lacquer over medium brown bronze. H. 9.1 cm. A.232.73C

The dog is seated on its hind-quarters on a cushion.

No other version of the model is recorded. It is catalogued by Ricci as Paduan, early sixteenth century, with the rider that it is 'possibly of South German workmanship'. The bronze is probably German, and seems to date from the late sixteenth or seventeenth century.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 88, No. 73; Cott, p. 138 (as Paduan or South German).

## NETHERLANDS

## FLEMISH: SIXTEENTH CENTURY

## 557 : Figures 585, 586

Mrs. Rush H. Kress, New York

TWO CANDLESTICKS. Bronze. H. 17.1 cm.; H. 17.5 cm.  
L.69, L.70

The candlesticks are supported on three couchant lions. L.70 is complete with pricket; in L.69 the upper part of the pricket is broken and there are three holes in the rim.

The two candlesticks are Flemish, and date from the late fifteenth or early sixteenth century. The surface working of the lions in L.70 is inferior to that in the companion piece.

Collection: Jamarin, Paris; Samuel H. Kress (1921).

## 558 : Figure 580

THREE WINGED CHILDREN. Medium brown patina.  
H. 6.5 cm. A.194.32C

The three children are grouped round a central stem, the foremost child with two indistinguishable objects in his hands and the child on the left with his hand to his mouth.

The group is explained by Ricci as an Italian fifteenth-century dagger handle. A somewhat similar group appears as the handle of a bell in the Altermuseum at Rostock (for this see Graebke, *Eine Mechelner Bronzeglocke im Rostocker Museum*, 1933, pp. 103-6). The small jar or bead above the children's heads is bored, possibly for a tassel.

Collection: Dreyfus.

Literature: Ricci, i, p. 46, No. 32; Cott, p. 137 (both as Italian, fifteenth century).

## 559 : Figure 584

HAND-BELL. Medium brown patina. H. 15.8 cm.  
A.271.115C

In a strip at the top is the inscription: LOEFT GODE VAN AL. The inscription is punctuated by rams' heads, from which garlands are hung. The stamps on the main face comprise St. George and the Dragon and the Death of Laocoon, each flanked by male and female heads, David and Judith and the Infant Christ. Moulded handle with a strip of figured decoration.

The bell is rightly regarded by Ricci as Flemish. The inscription recurs on bells in the former Castiglioni Collection, Vienna (LOFGOD VAN AL. ME FECIT JOHANNES A FINEA? 1553) and in the former Figdor Collection (LOF GODT VAN AL. PETRVS GHEINEVS ME FECIT 1574), the Victoria and Albert Museum and elsewhere.

Collection: Dreyfus.

Literature: Ricci, i, p. 134, No. 115 (Flemish, sixteenth century); Cott, p. 141 (Flemish, sixteenth century).

## 560 : Figure 583

HAND-BELL. Very dark brown patina. H. 12 cm.  
A.270.114C

The main faces of the bell are decorated with a seated figure of Orpheus and poppy plants set beneath garlands suspended from the tips of cherubs' wings. The subsidiary dies show a monkey and bird and a second bird and rabbit. Round the lip is the inscription: SIT NOMEN DOMINI BENEDICTVM. Foliated handle with moulded top.

The bell is Flemish, not North Italian, as supposed by Ricci, and seems to date from the middle of the sixteenth century. The die of Orpheus recurs on two bells with Flemish inscriptions in the Victoria and Albert Museum (M.175-1929, M. 70-1953).

Collection: Dreyfus.

Literature: Ricci, i, p. 132, No. 114 (North Italian, early sixteenth century); Cott, p. 139 (North Italian, early sixteenth century).

## SPAIN

SPANISH:  
SIXTEENTH CENTURY

## 561 : Figure 587

MALE NUDE KNEELING WITH HANDS CLASPED IN PRAYER. Gilt bronze. H. 10.9 cm. A.180.18C

The figure, who is bearded, is shown kneeling with head upturned and his hands raised in prayer.

See No. 562.

## 562 : Figure 588

MALE NUDE KNEELING WITH HANDS CLASPED IN SUPPLICATION. Gilt bronze. H. 10.4 cm. A.181.19C

The figure, who wears a short beard and whose long hair

falls on his neck, is shown kneeling with head slightly upturned and his clasped hands raised before him.

The two figures are ascribed by Ricci to an unidentified sixteenth-century Italian artist with the suggestion that they 'probably formed part of a large group representing the Last Judgement'. As noted by Cott (private communication), two closely similar silver-gilt figures appear on a Spanish (Cordova) sixteenth-century almsplate in the Los Angeles County Museum (for which see Valentiner, *Gothic and Renaissance Sculptures in the Los Angeles County Museum*, 1951, p. 128, No. 49), and it is likely that the present figures are also Spanish and were made for the same purpose. Two bases with naturalistic hillocks on which the figures were mounted in the Dreyfus collection have been removed.

*Collection:* Dreyfus.

*Literature:* Migeon, in *Les Arts*, No. 73, January 1908, p. 16; Ricci, i, p. 32, Nos. 18-19; Cott, p. 140 (all as Italian, sixteenth century).

## SYRIA

## SARACENIC: SIXTEENTH CENTURY

## 563 : Figure 589

BOWL. Medium brown patina. H. 5.2 cm., diameter 14.2 cm. A.249.93C

Tronconic bowl of which the exterior is decorated with an arabesque design. In the interior, which is undecorated, is the signature of the maker Hatim.

Regarded by Ricci as Mesopotamian and dated to the fourteenth century, the bowl was subsequently reclassified by Cott as Veneto-Saracenic, sixteenth century. The analogies with Veneto-Saracenic metalwork are unconvincing. Ettinghausen (private communication) observes that the arabesque design and signature are Islamic, and point probably to Mamluk Syria, though the shape is unusual for a Muslim bronze object.

*Literature:* Ricci, i, p. 102, No. 93; Cott, p. 140.



### III

## MORTARS

#### ITALIAN: FIFTEENTH AND EARLY SIXTEENTH CENTURY

564 : Figures 590, 591

*University of California (Kress Collection), Los Angeles*

MORTAR OR WINE-COOLER. Bronze. H. 30.3 cm. M.31

The upper rim is decorated with a band of trophies separated by alternating double-eagles and satyr masks with foliage. In the centre of the main faces are an unidentified coat-of-arms (quarterly 1 and 4, barry nebuly of 5; 2 and 3, a horse passant; on chief an eagle displayed) and a monogram surrounded by a wreath, each supported by two bearded male figures with fish tails. Beneath the coat-of-arms is a shepherd with a flock of sheep, and beneath the monogram is a scene of hawking. The remainder of the faces are filled with dies of animals and hunting scenes. The mortar is supported on three lion feet. At the sides are clenched human hands, each holding a loop handle.

The mortar is classified by Bode as Paduan, sixteenth century, and by Valentiner as Paduan, early sixteenth century. As was recognised by Bode in an earlier reference (see below), a fifteenth-century dating is also possible. The monogram, which consists of the letters B, I (?) and R (inverted), is described by Bode as a merchant's mark. While the mortar is likely to be North Italian, there are no specific grounds for assigning it to Padua.

*Collection:* Forman, London; J. Pierpont Morgan; Clarence H. Mackay; Samuel H. Kress (1936).

*Literature:* Bode, *I.B.S.*, ii, pl. cxxiii (as Italian, fifteenth century); Bode, *Morgan*, i, p. 20, No. 70 (as Paduan, sixteenth century); Valentiner, *Catalogue of the Clarence H. Mackay Collection*, New York, 1926, No. 26 (as Paduan, early sixteenth century).

565 : Figure 593

*Columbia Museum of Art, Columbia (S.C.)*

MORTAR. Bronze. H. 11.1 cm. M.6

The mortar has two handles in the form of horses' heads. Beneath the wide incurved lip the surface is divided on each side by three strips of fruit and foliage into two flat areas filled with profile busts (front, left to right) a male figure in classical armour and a classical female figure, and

(back, left to right) a female figure and an armed male figure. The busts are cast from four separate dies.

The workshop in which the mortar was produced cannot be identified.

*Collection:* Bellini, Florence; Samuel H. Kress (1922).

566 : Figure 597

MORTAR. Medium brown bronze. H. 15 cm. A.250.94C

The rim is decorated with palmettes. On the body of the mortar, beneath hanging garlands and bucranes, is a shield (void) flanked by a tree and crossed palm or laurel branches with a lion and gryphon and a hind and stag. Gadrooned beneath. Handles in the form of dolphins.

The mortar is described by Ricci as Italian, early sixteenth century. As noted by Planiscig, a mortar with the same moulded motifs (stag, hind and trees) is in the Kunsthistorisches Museum, Vienna. Other mortars from the same studio are recorded in the Schlossmuseum, Berlin, the former Kaiser Friedrich Museum and the former E. Simon and Emil Weinberger collections.

*Collection:* Spitzer (sale Paris, 18 April 1893, No. 1491, as Venetian, end of the fifteenth century); Dreyfus.

*Literature:* Migeon, in *Les Arts*, No. 73, January 1908, p. 31 (as North Italian, late fifteenth or early sixteenth century); Ricci, i, p. 106, No. 95 (as Italian, early sixteenth century); Cott, p. 139 (as Italian, early sixteenth century); Bode, *I.B.S.*, ii, pl. cxxix (for mortar in Schlossmuseum, Berlin); Bode, 1930, No. 291 (for mortar in Kaiser Friedrich Museum); Planiscig, *Bronzeplastiken*, No. 144 (for Vienna mortar as Venetian, early sixteenth century).

567 : Figure 592

MORTAR. Dark brown bronze. H. 12 cm. A.251.95C

The rim is decorated with a frieze of animals. On the body of the mortar beneath garlands with bucranes are two unidentified shields (per fesse, two bends counter-changed) between dragons. Gadrooned beneath. Handles in the shape of dolphins.

Some damage round lip.

Damage on the upper surface perhaps results from a casting flaw. The frieze of animals round the lip is blunt, and has not been worked up. The mortar appears to have been

made in the same workshop as No. 566 but is evidently a rejected cast.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 108, No. 96; Cott, p. 139 (both as Italian, early sixteenth century).

#### 568 : Figure 594

MORTAR. Medium brown bronze. H. 13.7 cm.

A.256.100C

The rim is decorated with a frieze of animals. On the body of the mortar, beneath garlands with bucranes, are armorial shields (bendy of six, a lion rampant over all) between a stag and hind. Gadrooned beneath. Handles in the shape of dolphins.

The frieze on the lip of the mortar corresponds with that on No. 567; the handles in the form of dolphins also correspond. The dies of a hind and stag are identical with those on No. 566, and there is thus a presumption that all three mortars originate from the same shop. The arms on the present mortar are those of Badoer of Venice, and the three mortars are therefore likely to be of Venetian manufacture. Wrongly stated by Ricci to have been in the Spitzer collection.

*Collection:* Dreyfus.

*Literature:* Migeon, in *Les Arts*, No. 73, January 1908, p. 31 (as North Italian, late fifteenth or early sixteenth century); Ricci, i, p. 114; Cott, p. 140 (both as Italian, early sixteenth century).

#### 569 : Figure 595

MORTAR. Dark brown bronze. H. 13.3 cm. A.252.96C

The rim is decorated with a horizontal pattern. Beneath is a strip of acanthus leaves. On the body of the mortar, under garlands suspended from winged cherubs containing seated putti moulded from two different stamps, is a frieze of gryphons and (?) tazzas.

For the garlands compare a mortar in Berlin with a shield supported by paired unicorns.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 108, No. 96; Cott, p. 139 (both as Italian, early sixteenth century); Bode, 1930, No. 292 (for Berlin mortar).

#### 570 : Figure 599

MORTAR WITH PESTLE. Medium brown patina. H. 15.3 cm. A.253.97C

Round the moulded lip runs a strip of foliated decoration, perhaps laurel. On the face of the mortar, under garlands enriched in the centre with cherubs in half-length, are animals and trees disposed in two rows and an armorial

shield (lion rampant debriused by a band charged with three cinquefoils). Projecting rope-work handle. On a high moulded base.

The mortar is rightly ascribed by Ricci to the same shop as a mortar in the Musée Jacquemart-André, Paris (No. 916). The arms are unidentified.

*Collection:* Dreyfus.

*Literature:* Migeon, in *Les Arts*, No. 73, January 1908, p. 31 (as North Italian, late fifteenth or early sixteenth century); Ricci, in *Les Arts*, No. 153, September 1914, p. 18 (for Musée Jacquemart-André mortar); Ricci, i, p. 110, No. 97; Cott, p. 140 (both as Italian, early sixteenth century).

#### 571 : Figure 596

MORTAR. Dark brown bronze. H. 10.2 cm. A.254.98C

Beneath the moulded rim runs a narrow frieze of palmettes and cherubs, under which is a belt of garlands and bucranes with the inscription A..bo..c. On the lower face of the mortar, beneath a ridge, paired sphinxes and ornamental vases.

In the absence of armorial decoration, the inscription beneath the garlands is likely to refer to the founder not the owner of the mortar.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 112, No. 98; Cott, p. 140 (both as Italian, early sixteenth century).

#### 572 : Figure 598

MORTAR. Dark brown bronze. H. 8.5 cm. A.257.101C

Round the lip runs a band decorated with small flowers. On the body of the mortar is an armorial shield (gyronny of twelve) flanked by birds between four hanging garlands suspended from satyr masks with winged cherubs above them. Below between acanthus leaves are four birds.

The arms are unidentified.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 116, No. 101; Cott, p. 140 (both as Italian, early sixteenth century).

### ITALIAN: MIDDLE AND LATE SIXTEENTH CENTURY

#### 573 : Figure 600

Mrs. Rush H. Kress, New York

MORTAR. Bronze. H. 31.7 cm.

M.I

The mortar has two handles in the form of dogs' heads. Beneath the lip the two faces are decorated with garlands hanging from three lion masks. Round the base runs a band of debased acanthus and palmettes.

The mortar seems to date from the middle of the sixteenth century. The workshop in which it was produced cannot be identified.

*Collection:* De Clemente, Florence; Samuel H. Kress (1921).

#### 574 : Figure 601

*Mrs. Rush H. Kress, New York*

MORTAR. Bronze. H. 27.6 cm. M.2

The mortar has two moulded handles. In the centre of each face is a cartouche, that on the front filled with the scene of Diana and Actaeon and that on the back containing the letters I.C. The two cartouches are flanked by paired strips of decoration. A narrow strip of foliated ornament runs round the base.

The form of the two cartouches is consistent with a dating in the late sixteenth century.

*Collection:* De Clemente, Florence; Samuel H. Kress (1921).

#### 575 : Figure 606

MORTAR. Yellowish brown bronze with medium brown patina (much rubbed on exterior). H. 8.5 cm. A.262.106C

The protruding lip is decorated with an acanthus motif. The face is filled with foliage and scroll-work and is gad-rooned beneath. At one side a projecting loop (bent) and ring.

The mortar seems to date from the middle or second half of the sixteenth century.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 118, No. 106; Cott, p. 140 (both as Italian, sixteenth century).

#### 576 : Figure 607

MORTAR. Dark brown patina. H. 7.9 cm. A.261.105C

The mortar has a moulded lip and projecting handles. On each face are three paired goats' heads, whose beards are held by tritons in full-face. Die marks to left and right of central panel on each side. Small flaw in moulding round lip.

The mortar is of notably good quality, and seems to date from the middle of the sixteenth century.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 118, No. 105; Cott, p. 140 (as Italian, sixteenth century).

#### 577 : Figure 608

MORTAR. Dark brown bronze (surface much deteriorated and covered with varnish). H. 9.5 cm. A.255.99C

Beneath the moulded rim a narrow frieze of scallop-shells and flowers. On the two faces a vase flanked by sphinxes set diagonally. Rope-work handles.

This coarse mortar seems to date from the second half of the sixteenth century.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 112, No. 99; Cott, p. 140 (both as Italian, early sixteenth century).

#### 578 : Figure 602

*Columbia Museum of Art, Columbia (S.C.)*

MORTAR. Bronze. H. 14 cm. M.4

The lip is decorated with debased acanthus leaves. On the main surface are four prancing dogs with, beneath, dies in the form of a palmette. The background of the figured area and of the decorated section of the lip is punched.

The workshop in which the mortar was produced cannot be identified.

*Collection:* Bellini, Florence; Samuel H. Kress (1922).

#### 579 : Figure 603

*Columbia Museum of Art, Columbia (S.C.)*

MORTAR. Bronze. H. 12.4 cm. M.7

On the body of the mortar, between narrow mouldings, is band of vine tendrils and grapes.

The mortar has a major casting flaw beneath the decorated band and a secondary flaw above the base. For this reason the decorated strip has not been worked up. A finished mortar from the same studio, with an identical decorated strip in which the leaves and grapes are highly chased, is in the Victoria and Albert Museum (M.28-1938).

*Collection:* Volterra, Florence; Samuel H. Kress (1921).

#### 580 : Figure 604

*Columbia Museum of Art, Columbia (S.C.)*

MORTAR. Bronze. H. 13.3 cm. M.10

The mortar has two handles in the form of horses' heads. Round the moulded lip runs a strip of bead-and-reel



decoration. On each face is a frontal female mask flanked by two dragons with human female heads. Beneath is a band of inverted egg-and-dart ornament.

The workshop in which the mortar was produced cannot be identified.

*Collection:* Jandolo, Rome; Samuel H. Kress (1921).

### 581 : Figure 605

*Columbia Museum of Art, Columbia (S.C.)*

MORTAR. Bronze. H. 13.7 cm. M.8

The main surface is decorated with two winged female demi-figures amid foliage, and with a lion head and paw.

The workshop in which the mortar was produced cannot be identified.

## ITALIAN: SEVENTEENTH CENTURY

### 582 : Figure 609

*Mrs. Rush H. Kress, New York*

MORTAR. Bronze. H. 29.4 cm. M.28

The mortar has two curved handles. The incurved lip is surrounded by a quadruple moulding, and the main surface beneath is undecorated.

Notably elegant example of an undecorated mortar, dating from the late sixteenth or seventeenth century.

### 583 : Figure 611

*Columbia Museum of Art, Columbia (S.C.)*

MORTAR. Bronze. H. 14 cm. M.5

The mortar has two handles in the form of protruding bosses surrounded by leaves or petals. On the level of the bosses, under the incurved lip, runs the inscriptions: (front) RESTA. A. D. MDCCILXX, (back) F.B.C.B.T.P.P.C. Under the handles are oval stamps with two crossed arms against a cross surmounted by a crown. Double six-petalled flowers appear in the centre of the front and back, and at the bottom, under a band of foliated ornament, are four cherub heads.

The mortar is of a late type, and seems to date from the seventeenth century. The significance of the date inscribed on it and the meaning of the initial letters cannot be established.

*Collection:* Bellini, Florence; Samuel H. Kress (1922).

## FRENCH: FIFTEENTH CENTURY

### 584 : Figure 613

*Columbia Museum of Art, Columbia (S.C.)*

MORTAR. Bronze. H. 13.7 cm. M.3

The mortar has two rounded handles. Beneath the moulded lip the surface is divided by vertical dies. Above four of these are the digits 1, 4, 6, 6, and above two others are foliated motifs. On the main surfaces are dies (repeated) of (left) a seated monkey and (right) a fox with a bird suspended from a stock over its shoulder, with, beneath, four times repeated, the symbol shown on Figure 613.

The mortar is French or Flemish, and, as indicated by the digits inscribed on it, dates from 1466. The meaning of the symbol beneath the narrative scenes is unexplained.

*Collection:* Bellini, Florence; Samuel H. Kress (1922).

## FRENCH: SIXTEENTH CENTURY

### 585 : Figure 610

*Columbia Museum of Art, Columbia (S.C.)*

MORTAR. Bronze. H. 10.8 cm. M.11

The surface beneath the moulded lip is punctuated by six protruding female terms. Between two of the terms is a seated group of the Virgin and Child and between the remainder are animals and symbols.

The protruding female terms recur on a mortar in the Victoria and Albert Museum (M.1824-1944), in which the intervening areas are decorated with a bust of Anne of Brittany and with moulded groups based on classical cameos. There is a presumption that the present mortar is likewise French. The die of the Virgin and Child is also indicative of a Northern origin.

*Collection:* Jandolo, Rome; Samuel H. Kress (1921).

### 586 : Figure 612

*Columbia Museum of Art, Columbia (S.C.)*

MORTAR. Bronze. H. 10.8 cm. M.9

The main surface is punctuated by six oblong projecting bosses. Between them, six times repeated, is a bearded classical head in a circular medallion attached by a string of beading to the base.

Beneath the rim runs a rope-work fillet corresponding with that on No. 585 and there is thus a presumption that

the present mortar, which is superior in quality to No. 585, is also French. A French origin is confirmed by the forms of the masks and medallions with which it is decorated.

*Collection:* Jandolo, Rome; Samuel H. Kress (1921).

## FLEMISH: SIXTEENTH CENTURY

### 587 : Figure 614

MORTAR. Dark brown patina. H. 4.4 cm. A.260.104C

Small mortar with projecting handles. On the two faces (which are uniform) are sprays of foliage between acanthus leaves.

Characteristic Flemish mortar of the middle of the sixteenth century.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 116, No. 104; Cott, p. 140 (both as Italian, early sixteenth century).

### 588 : Figure 615

MORTAR. Medium brown patina. H. 3.7 cm. A.258.102C

Small mortar with projecting handles in the form of dolphin heads. On the two faces are (i) the sun between a male

nude with right arm raised and an angel with a sword, and (ii) the moon between two male nudes facing outwards.

The mortar is Flemish, and originates from the same shop as No. 589. The moulded figures are incorrectly described by Ricci as eight dancing putti.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 116, No. 102; Cott, p. 140 (both as Italian, early sixteenth century).

### 589 : Figure 616

MORTAR. Light bronze. H. 3.8 cm. A.259.103C

Small mortar with projecting handles in the form of dolphin heads. On the two faces are (i) a dragon between a male nude and a knight with sword and shield, and (ii) a male term between two nude figures, one holding a branch.

The mortar is Flemish, and originates from the same shop as No. 588. For the figures compare the generally similar motifs on a mortar inscribed with the name of Jan Ariaens ter Stege dated by Wittop Koning (*Nederlandse Vijzels*, Deventer, 1953, fig. 4, p. 22) to the third quarter of the sixteenth century.

*Collection:* Dreyfus.

*Literature:* Ricci, i, p. 116, No. 103; Cott, p. 140 (both as Italian, early sixteenth century).

# ILLUSTRATIONS

All the works illustrated in this Catalogue are reproduced in the size of the originals, with the exception of Figs. 6, 15, 21, 99, 270, 416, 470, 471, 477, 484, 533, 535-542, 546-550, 556, 563, 567-570, 573, 583, 590-591, 594, 596, 600-602, 604-605 and 609. In every case in which the reproduction has been reduced, the caption is preceded by an asterisk.







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LEON BATTISTA ALBERTI



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DONATELLO



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AFTER BERTOLDO



Fig. 10 The Flagellation (No. 235)

SPERANDIO



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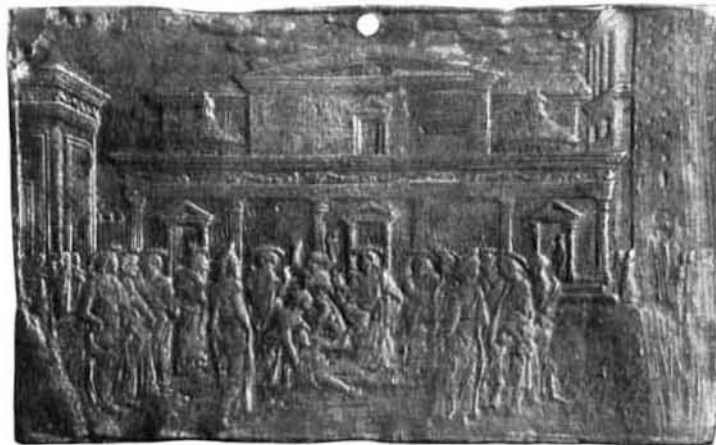


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AFTER ANTONIO ROSSELLINO



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\*Fig. 15 St. Jerome (No. 74)

FRANCESCO DI GIORGIO





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Fig. 95 Allegorical Scene (No. 223)



Fig. 96 Allegorical Scene (No. 225)



Fig. 97 Allegorical Scene (No. 224)



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RICCIO





\*Fig. 99 The Entombment (No. 203)

RICCIO



Fig. 100 The Entombment (No. 206)



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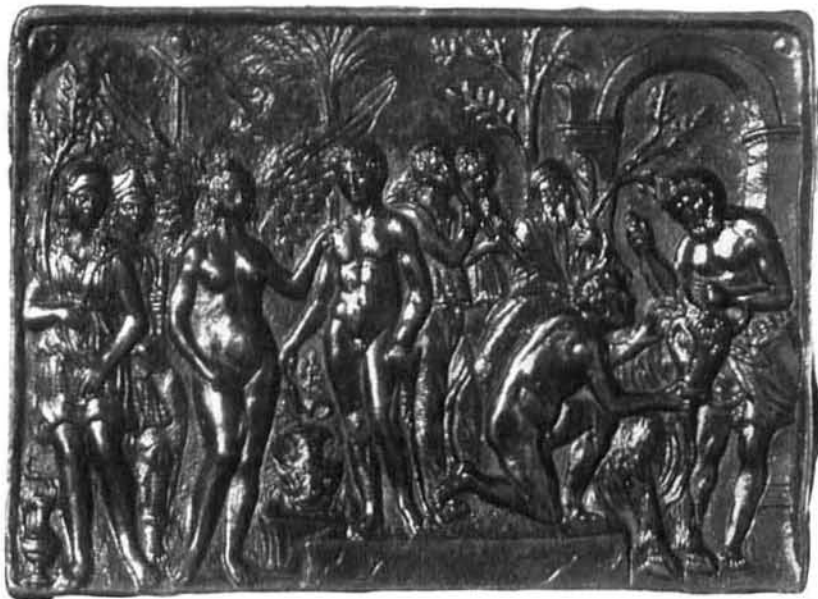


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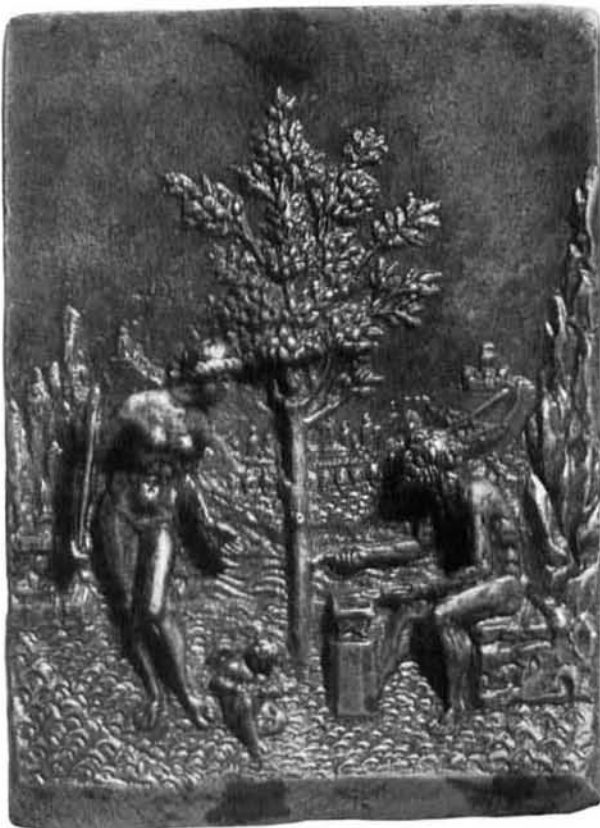


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Fig. 169 David triumphant over Goliath (No. 141)



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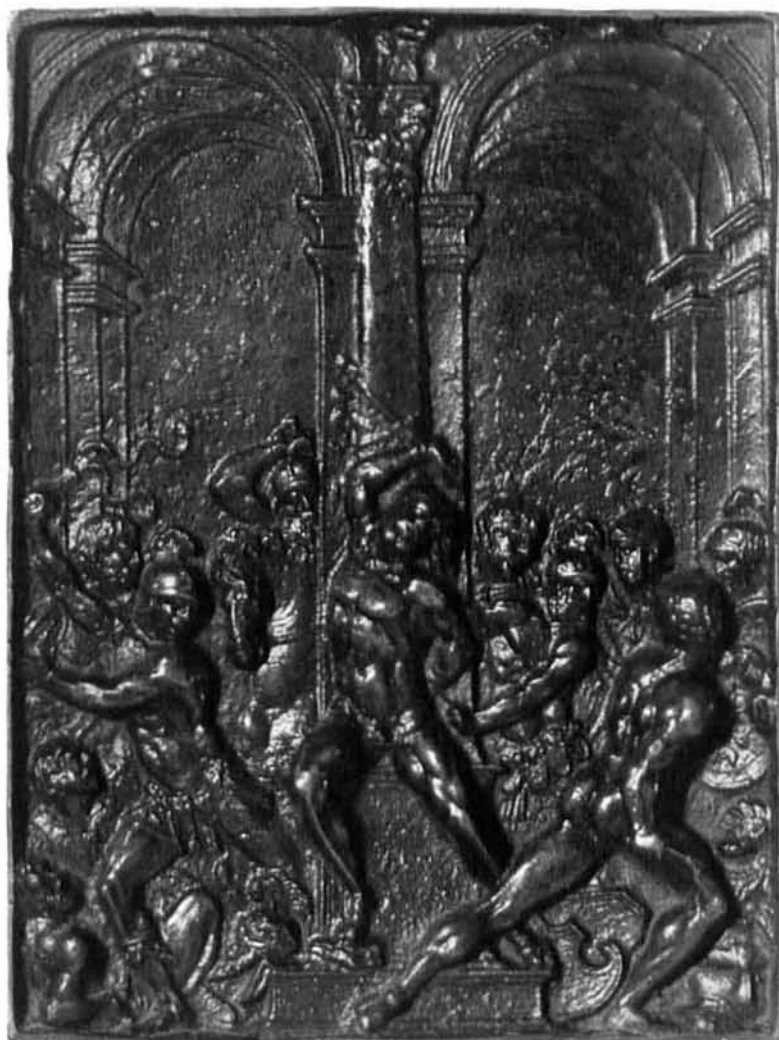


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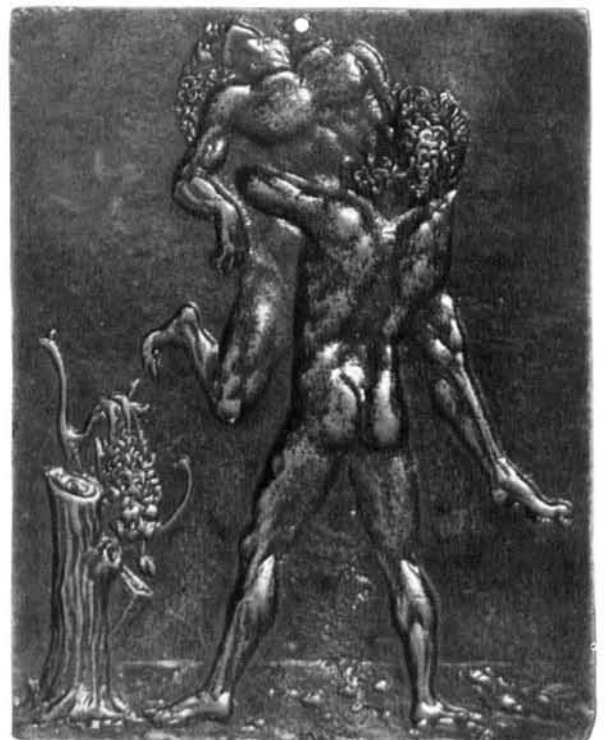


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Fig. 219 Mucius Scaevola (No. 196)



Fig. 220 Orpheus playing to the Animals  
(No. 201)



Fig. 221  
Nymph carried off by a Horseman  
(No. 118)



Fig. 222  
Vulcan forging the Arrows of Cupid  
(No. 119)



Fig. 223 The Resurrection (No. 96)



Fig. 224 The Birth of Venus (No. 83)



Fig. 225 Venus and Cupid (No. 84)

PSEUDO-MELIOLI (Figs. 217–220) · MASTER M.C. (Figs. 221–222) · MASTER I.F.P. (Fig. 223)  
MASTER OF THE BIRTH OF VENUS (Figs. 224–225)



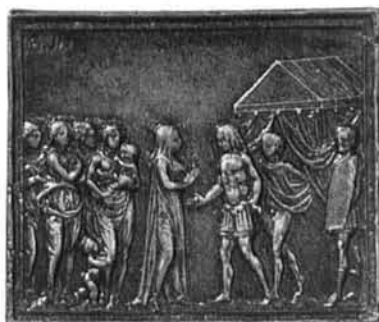


Fig. 226  
Coriolanus and the Women of Rome  
(No. 85)



Fig. 227 Coriolanus leaving Rome  
(No. 86)



Fig. 228 The Banishment of Coriolanus  
(No. 87)



Fig. 229 Unidentified Scene  
(No. 91)



Fig. 230 Coriolanus in Battle before Rome  
(No. 88)



Fig. 231 Unidentified Scene  
(No. 92)



Fig. 232 Shield supported by Hercules  
and Janus (No. 93v)



Fig. 233 The Battle of Cannae (No. 93)



Fig. 234 A Roman Triumph (No. 89)



Fig. 235 Allegory of Victory (No. 90)



Fig. 236 Apollo and the Serpent Python  
(No. 187)



Fig. 237 Sleeping Cupid (No. 188)



Fig. 238 Abundance and a Satyr (No. 189)



Fig. 239 Sleeping Nymph and two Satyrs  
(No. 189v)



Fig. 240  
Vulcan forging the Arrows of Cupid  
(No. 330)



Fig. 241 Vulcan forging the Arms of Aeneas  
(No. 329)



Fig. 242 Cupids and Stags (No. 331)



Fig. 243 Virgin and Child with two Angels  
(No. 315)



Fig. 244 The Funeral of St. Prosdocius  
(No. 321)



Fig. 245 The Dead Christ with the Virgin  
and St. John (No. 316)



Fig. 246 Virgin and Child  
with two Angels (No. 314)



Fig. 247 Virgin and Child with six Angels (No. 317)



Fig. 248 Virgin and Child  
(No. 318)



Fig. 249 Two Bacchantes  
(No. 323)



Fig. 250 Judith with the Head  
of Holofernes (No. 322)



Fig. 251 Mucius Scaevola  
(No. 324)





Fig. 252 St. Jerome (No. 319)



Fig. 253 St. Jerome (No. 320)



Fig. 254 Sacrifice to Cupid  
(No. 326)



Fig. 255 Venus and Cupid  
(No. 325)



Fig. 256 Mercury and Minerva  
(No. 325v)



Fig. 257 Bust of a Girl  
(No. 333)



Fig. 258 Leda and the Swan  
(No. 327)



Fig. 259 Decorative Panel with female Head (No. 332)



Fig. 260 Apollo (No. 328)



Fig. 261 Allegory of Fortune (No. 306)



Fig. 262 A Triumph (No. 305)



Fig. 263 A Triumph  
(No. 304)



Fig. 264 The Resurrection (No. 335)



Fig. 265 St. John the Baptist (No. 336)



Fig. 266 The Baptism of Christ (No. 337)





Fig. 267 The Dead Christ between the Virgin and St. John (No. 334)



Fig. 268 An Assembly of Gods (No. 340)

VENETIAN: LATE FIFTEENTH OR EARLY SIXTEENTH CENTURY



Fig. 269 The Triumph of Cupid (No. 338)



\*Fig. 270 The Triumph of Neptune (No. 339)



Fig. 271 Virgin and Child enthroned with four Saints (No. 295)



Fig. 272 Virgin and Child enthroned with four Saints (No. 296)



Fig. 273 The Entombment (No. 298)





Fig. 274 Augustus and the Sibyl (No. 308)



Fig. 275 The Martyrdom of St. Sebastian (No. 297)



Fig. 276 The Flagellation (No. 307)



Fig. 277 Bust of a Woman (No. 311)



Fig. 278 The Entombment (No. 313)



Fig. 279 A Horseman (No. 310)



Fig. 280 Apollo and Daphne (No. 309)



Fig. 281 The Incredulity of St. Thomas (No. 299)



Fig. 282 Christ appearing to the Apostles (No. 312)



Fig. 283 Pietà (No. 294)



Fig. 284 The Deposition (No. 342)



Fig. 285 The Lamentation over the Dead Christ (No. 343)



Fig. 286 The Dead Christ tended by four Angels (No. 344)



Fig. 287  
The Arrest of Christ  
(No. 341)



Fig. 288  
Vulcan forging the  
Arrows of Cupid  
(No. 355)



Fig. 289 St. Jerome (No. 346)



Fig. 290 St. Jerome (No. 347)



Fig. 291 The Death of Cyrus (No. 348)



Fig. 293 Pictà (No. 345)



Fig. 292 Mars (No. 359)





Fig. 294 Neptune (No. 354)



Fig. 296 Allegory of Music (No. 356)



Fig. 297 Allegorical Figure (No. 357)



Fig. 298  
Youth mounted on a Bull (No. 349)



Fig. 295 Allegorical Scene (No. 358)



Fig. 299 A Triumph (No. 351)



Fig. 300 A Sacrifice (No. 353)



Fig. 301 The three Sons with their Father's Corpse (No. 350)



Fig. 302  
Part of a Sword-pommel  
(No. 360)



Fig. 303 Five Putti at Play (No. 361)



Fig. 304 Head of Medusa  
(No. 363)



Fig. 305 Amazon (No. 352)



Fig. 306 Head of Medusa  
(No. 362)



Fig. 307 Virgin and Child (No. 365)



Fig. 308 St. George and the Dragon  
(No. 366)



Fig. 309 St. Sebastian  
(No. 367)



Fig. 310 St. Mary Magdalen  
(No. 370)

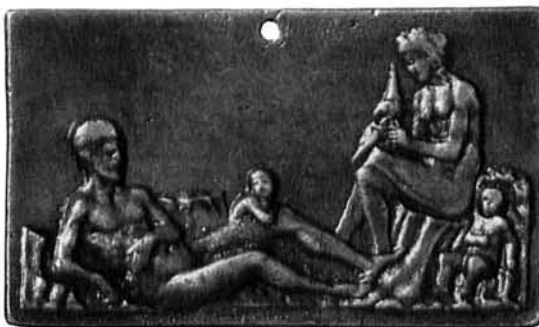


Fig. 311 The Labours of Adam and Eve (No. 372)



Fig. 312 Three Virtues  
(No. 371)



Fig. 313 St. Sebastian  
(No. 368)



Fig. 314 Virgin and Child on a Crescent Moon  
(No. 364)



Fig. 315 St. Jerome (No. 369)



Fig. 316 The Death of Laocoon  
(No. 383)



Fig. 317 Bust of a Woman  
(No. 385)



Fig. 318 Mucius Scaevola (No. 384)



Fig. 319 Battle of Horsemen (No. 374)



Fig. 320 Mars and Victory with three Warriors (No. 378)





Fig. 321 She-Wolf suckling Romulus and Remus (No. 375)



Fig. 322 Cupid riding on a Dragon (No. 376)



Fig. 323 Meleager on Horseback (No. 377)



Fig. 324 Meleager on Horseback (No. 377v)



Fig. 325 Aristotle (No. 373)

ITALIAN (UNLOCATED): LATE FIFTEENTH OR EARLY SIXTEENTH CENTURY



Fig. 326 Ornamental Applique (No. 387)



Fig. 327 Grotesque Monster (No. 381)



Fig. 328 Janus (No. 381v)



Fig. 329 Sphinx turned to right (No. 388)



Fig. 330 Sphinx turned to left (No. 389)





Fig. 331  
Bull-Baiting  
(No. 379)



Fig. 332  
The three Sons with  
their Father's Corpse  
(No. 380)



Fig. 333 Unidentified Scene (No. 382)



Fig. 334 Battle of Horsemen (No. 386)



Fig. 335 The Toilet of Venus  
(No. 289)



Fig. 336 Apollo and Marsyas  
(No. 291)



Fig. 337  
Perseus mounted  
on Pegasus  
(No. 290)



Fig. 338 The Holy Family (No. 288)



Fig. 339  
Hercules and Antaeus  
(No. 292)



Fig. 340 St. Jerome (No. 236)



Fig. 341 St. Jerome (No. 237)



Fig. 342 St. Jerome (No. 238)



Fig. 343 St. Cecilia (No. 239)



Fig. 344 Apollo and Marsyas  
(No. 240)



Fig. 345 Hercules and Antaeus  
(No. 241)



Fig. 346 The Death of Meleager  
(No. 242)



Fig. 347 Allegorical Scene (No. 244)



Fig. 348 Aristotle and Alexander  
of Aphrodisias (No. 243)



Fig. 349 The Adoration of the Magi  
(No. 4)



Fig. 350 St. Jerome (No. 245)



Fig. 351 The Baptism of Christ (No. 5)



Fig. 352 The Entombment (No. 10)



Fig. 353 The Incredulity of St. Thomas (No. 11)

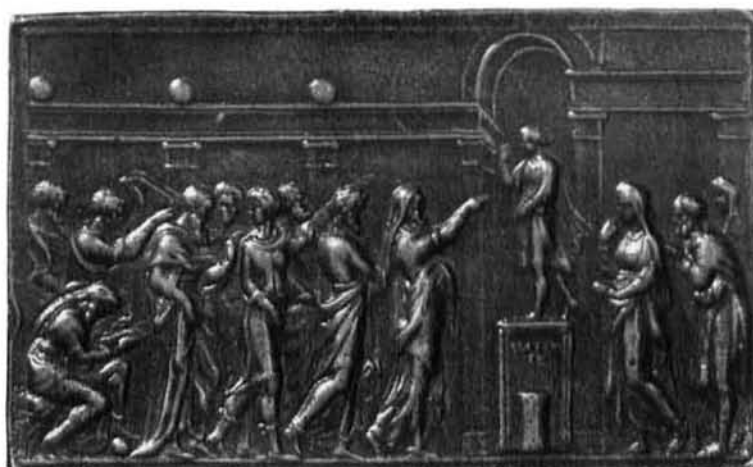


Fig. 354 Christ teaching in the Temple (No. 6)





Fig. 355 The Betrayal of Christ (No. 7)



Fig. 356 Christ carrying the Cross (No. 8)



Fig. 357 The Entombment (No. 9)



Fig. 358 Noli me tangere (No. 16)



Fig. 359 The Entombment (No. 12)



Fig. 360 The Adoration of the Sepherds (No. 13)



Fig. 361 Christ carrying the Cross (No. 15)



Fig. 362 Christ appearing to the Apostles (No. 17)



Fig. 363 Christ before Pilate (No. 14)



Fig. 364  
Peace and Prosperity  
(No. 24)



Fig. 365 Lion Hunt (No. 18)



Fig. 366  
Apollo, Athena  
and a Dancer  
(No. 19)



Fig. 367  
The Triumph of Silenus  
(No. 25)



Fig. 368 Neptune, Amphi-  
trite and Cupid (No. 22)



Fig. 369  
Cupid crowning two Lovers  
(No. 20)



Fig. 370 Hercules  
confronted by Minerva  
and Venus (No. 21)



Fig. 371 Peace (No. 23)



Fig. 372 Venus (?) (No. 27)



Fig. 373 The Adoration of the Magi  
(No. 26)



Fig. 374 Seated Man  
(No. 28)





Fig. 375 The Adoration of the Magi (No. 29)



Fig. 376 The Adoration of the Magi (No. 30)



Fig. 377 Meleager slaying the Calydonian Boar (No. 31)



Fig. 378 The Fall of Phaethon (No. 32)



Fig. 379 Neptune (No. 36)



Fig. 380 The Continence of Scipio  
(No. 34)



Fig. 381 The Justice of Brutus (No. 35)



Fig. 382 The Rape of Ganymede (No. 33)



Fig. 383 Venus and Cupid  
with other Gods (No. 37)



Fig. 384 Bust of a Youth (No. 43)



Fig. 385 The Triumph of Amphitrite  
(No. 39)



Fig. 386 The Rape of the Sabines (No. 38)



Fig. 387 Panther Hunt (No. 41)



Fig. 388 Pan and Syrinx  
(No. 40)



Fig. 389 Bull-baiting (No. 44)



Fig. 390 Allegorical  
male Figure (No. 42)





Fig. 391 The Lamentation over the Dead Christ  
(No. 300)



Fig. 392 The Lamentation  
over the Dead Christ  
(No. 302)



Fig. 393 The Three Marys at the Sepulchre (No. 301)



Fig. 394 The Rape of Proserpine  
(No. 393)



Fig. 395 Naked Youth  
(No. 411)



Fig. 396 Unidentified Scene  
(No. 395)



Fig. 397 Silenus (No. 410)



Fig. 398 Bacchanal of Children (No. 396)



Fig. 399  
Unidentified Scene (No. 413)



Fig. 400 The Baptism of Christ (No. 400)



Fig. 401 Christ appearing to the Apostles (No. 391)



Fig. 402 Virgin and Child (No. 390)



Fig. 403 St. Matthew (No. 392)



Fig. 404 Head of a Girl (No. 397)



Fig. 405 Venus armed (No. 394)



Fig. 406 Ornamental Frieze (No. 398)



Fig. 407 Ornamental Frieze (No. 399)



Fig. 408 Cupid riding on a Swan (No. 401)



Fig. 409 Hercules (No. 405)



Fig. 410 Cupid with a Swan (No. 402)



Fig. 411 Victory between Fame and Peace (No. 406)



Fig. 412 The Triumph of Amphitrite (No. 404)



Fig. 413 Minerva and Vulcan (No. 407)



Fig. 414 Two Putti playing Flutes (No. 412)



Fig. 415 Narcissus (No. 403)





\*Fig. 416 The Resurrection (No. 70)



Fig. 417 The Adoration of the Shepherds (No. 409)



Fig. 418 Head of Christ (No. 408)



Fig. 419 Putti at play (No. 414)



Fig. 420 Andrea Doria guided by Neptune (No. 75)



Fig. 421 Dancing Satyr (No. 293)

ITALIAN (?): SIXTEENTH CENTURY (Figs. 417, 418) · ITALIAN (?): SEVENTEENTH CENTURY (Fig. 419)  
LEONE LEONI (Fig. 420) · FLORENTINE: EIGHTEENTH OR EARLY NINETEENTH CENTURY (Fig. 421)



Fig. 422 Virgil suspended in a basket  
(No. 416)



Fig. 423 The Nativity (No. 417)



Fig. 424 The Judgement of Paris (No. 418)



Fig. 425 The Judgement of Paris (No. 423)



Fig. 426 Herod and Herodias  
with the Head of the Baptist  
(No. 415)



Fig. 427 St. Matthew (No. 419)



Fig. 428 Cincinnatus at the Plough (No. 422)



Fig. 429 The Last Supper (No. 421)



Fig. 430 The Archangel  
Gabriel (No. 420)

FRENCH: FIRST QUARTER OF THE 16th CENTURY (Figs. 422, 423, 424, 426) · FLEMISH (?): 17th CENTURY (Fig. 425) · FLEMISH: ABOUT 1500 (Fig. 427) · FLEMISH: SECOND HALF OF THE 16th CENTURY (Figs. 428, 429) · FLEMISH: FIRST QUARTER OF THE 16th CENTURY (Fig. 430)





Fig. 431 Arminius (No. 426)



Fig. 432 Allegorical Scene (No. 427)



Fig. 433 Bacchic Scene (No. 428)



Fig. 434 Fortitude (No. 424)



Fig. 435 Mars  
(No. 429)



Fig. 436 Minerva  
(No. 430)



Fig. 437 Thalia (No. 425)



Fig. 438 Leda and the Swan  
(No. 432)



Fig. 439 Venus and Cupid (No. 431)



Fig. 440 Christ and Nicodemus  
(No. 433)

PETER FLÖTNER (Figs. 431, 432, 434, 437) · STYLE OF PETER FLÖTNER (Figs. 433, 435, 436)  
PAUL HÜBNER (Figs. 438, 439) · MONOGRAMMIST P. G. (Fig. 440)



Fig. 441 Orpheus and Eurydice (No. 435)



Fig. 442 The Fall (No. 434)



Fig. 443 The Crucifixion (No. 434)



Fig. 444 Decorative plaque (No. 445)



Fig. 445 Sea-monsters fighting (No. 446)



Fig. 446 Sea-monsters fighting (No. 447)



Fig. 447 Temperance (No. 443)



Fig. 448 The Lamentation over the Dead Christ (No. 438)



Fig. 449 Unidentified scene (No. 441)



Fig. 450 Diana and Actaeon (No. 448)

HANS REINHART THE ELDER (Figs. 442, 443) • GERMAN: MIDDLE OF THE SIXTEENTH CENTURY  
(Figs. 444-447, 449, 450) • GERMAN: FIFTEENTH OR EARLY SIXTEENTH CENTURY (Fig. 448)





Fig. 451 Virgin and Child enthroned (No. 436)



Fig. 452 Fortuna (No. 440)



Fig. 453 Virgin and Child with Angels (No. 437)



Fig. 454 Venus and Cupid (No. 439)

GERMAN: FIFTEENTH OR EARLY SIXTEENTH CENTURY (Figs. 451, 453)

GERMAN: MIDDLE OF THE SIXTEENTH CENTURY (Figs. 452, 454)



Fig. 455 Cupid playing on the Lute (No. 444)



Fig. 456 The Judgement of Paris (No. 442)



Fig. 457 Hagar and the Angel (No. 449)



Fig. 458 Spring and Summer (No. 452)



Fig. 459 Autumn and Winter (No. 453)



Fig. 460 The Triumph of Humility (No. 454)

GERMAN: MIDDLE OF THE SIXTEENTH CENTURY (Figs. 455, 456) · GERMAN: LATE SIXTEENTH OR EARLY SEVENTEENTH CENTURY (Figs. 457–460)



Fig. 461 The Triumph of the Church (No. 455)

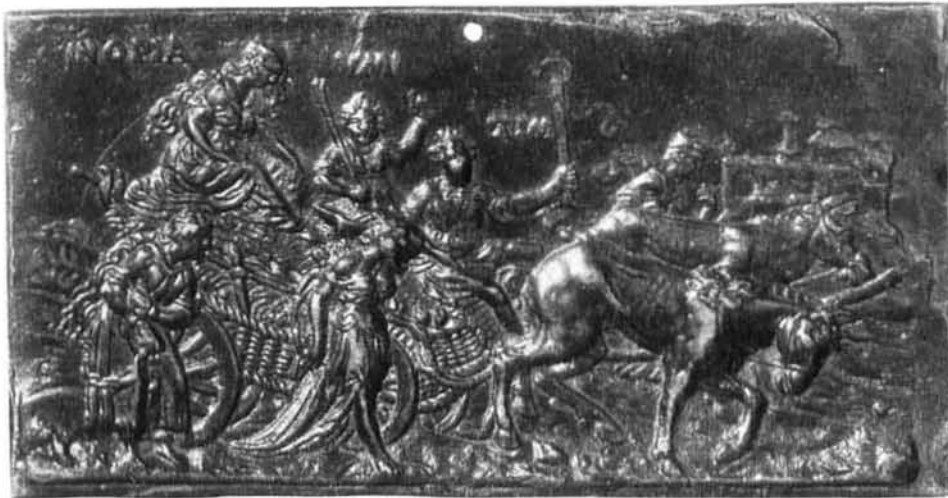


Fig. 462 The Triumph of Poverty (No. 456)



Fig. 463 The Triumph of Justice (No. 457)





Fig. 464 The Man of Sorrows (No. 451)



Fig. 465 Lot and his Daughters (No. 450)



Fig. 466 Two Saints (No. 459)



Fig. 467 Theseus and the Centaur (No. 458)

GERMAN: LATE SIXTEENTH CENTURY (Figs. 464, 465) · RUSSIAN: SIXTEENTH CENTURY (?) (Fig. 466)  
AUSTRIAN: EARLY NINETEENTH CENTURY (Fig. 467)

# STATUETTES AND UTENSILS

(OTHER THAN MORTARS)



Fig. 468 Cupid (No. 461)



Fig. 469 Winged Child carrying a Torch  
(No. 460)



\*Fig. 470 Applique in the form of paired Dolphins (No. 497)

ROMAN: FIRST OR SECOND CENTURY B. C. (Figs. 468, 469) · FLORENTINE: LATE FIFTEENTH  
OR EARLY SIXTEENTH CENTURY (Fig. 470)





\*Fig. 471 Winged Female Figure holding a Cornucopia (No. 495)

VECCHIETTA



Fig. 472 St. George and the Dragon (No. 501)



Fig. 473 Arion seated on a Shell (No. 489)



Fig. 474 Sand-box (No. 493)

FERRARESE: SECOND HALF OF THE FIFTEENTH CENTURY (Fig. 472)  
SEVERO DA RAVENNA (Figs. 473, 474)

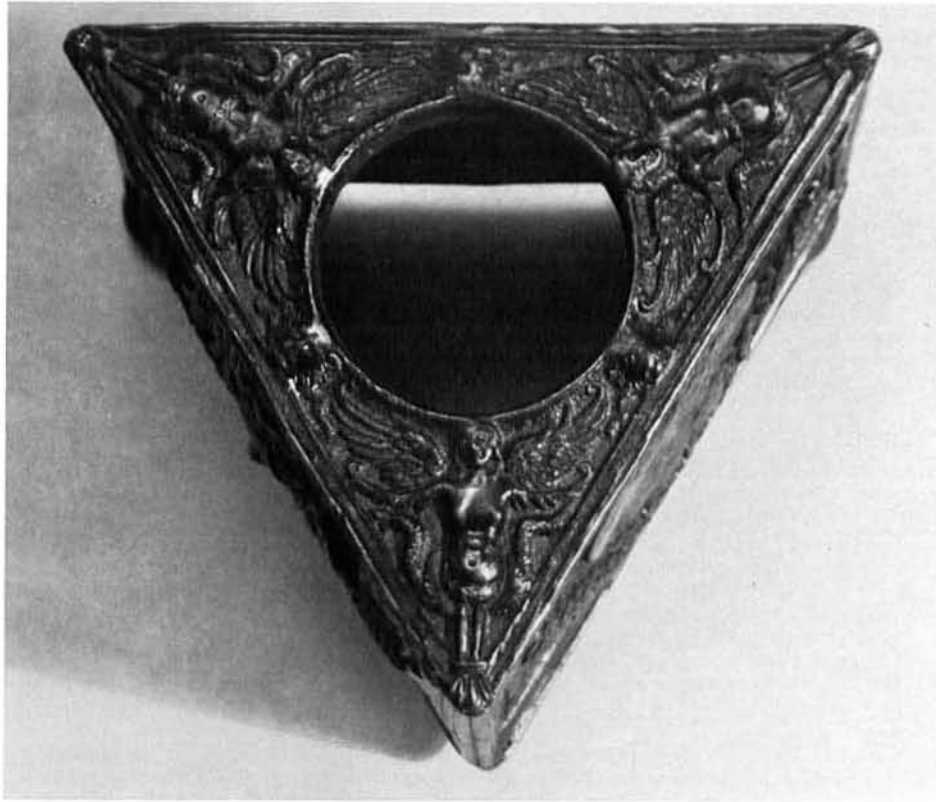


Fig. 475 Sand-box (No. 493)



Fig. 476 Sand-box (No. 493)

SEVERO DA RAVENNA





\*Fig. 477 Lid of a Box (No. 490)



Fig. 478 Casket (No. 491)

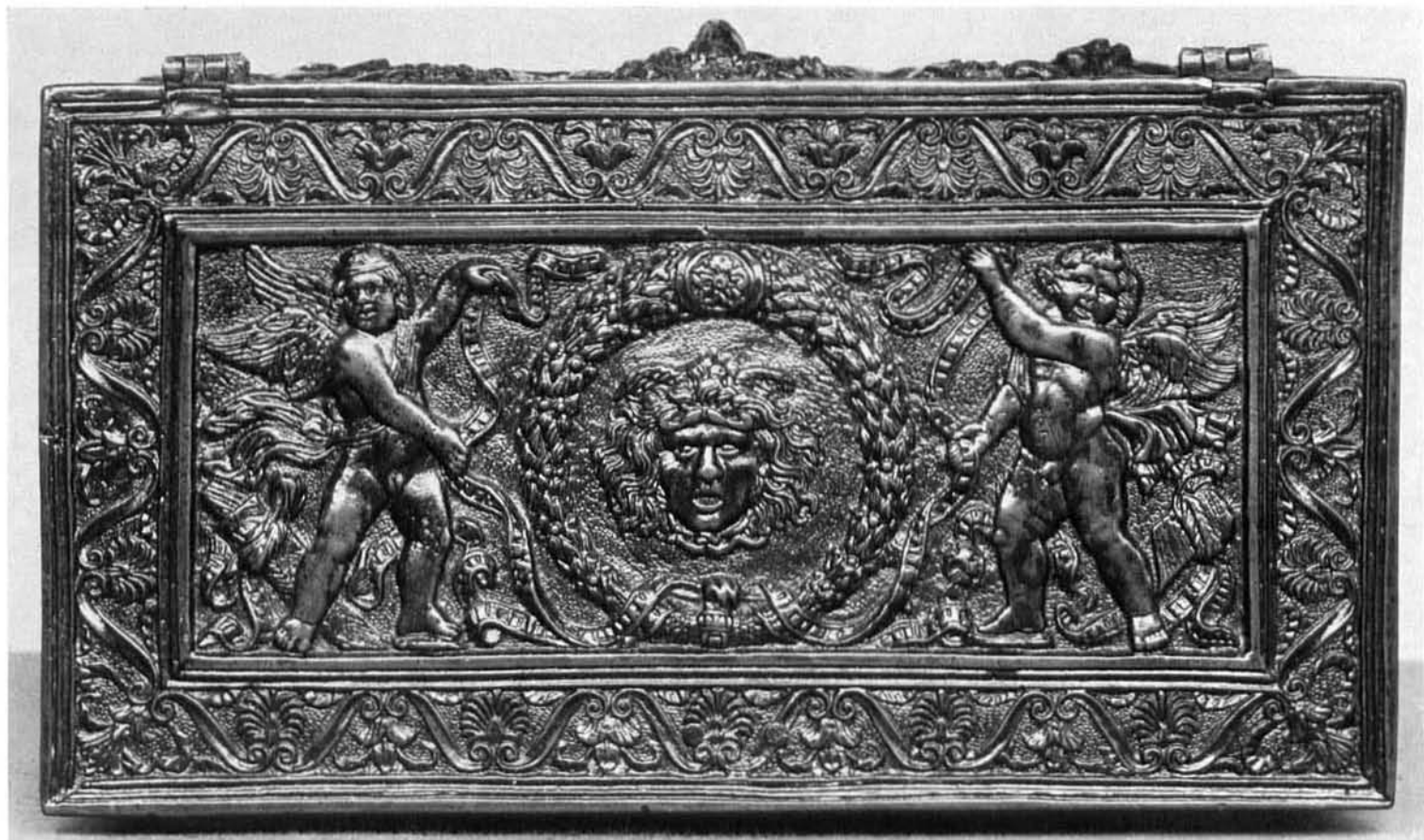


Fig. 479 Casket (No. 491)



Fig. 480 Casket (No. 491)



Figs. 481-483 Casket (No. 492)

SEVERO DA RAVENNA





\*Fig. 484 Sea-monster (No. 487)



Fig. 485 Sea-monster (No. 488)



Fig. 486 Satyr holding a Candlestick (No. 473)



Fig. 487 St. Sebastian (No. 470)





Fig.488 Butting Goat (No.478)



Fig.489 Lamp in the form of a Satyr Head (No.479)



Fig.490 Head of a Man (No.472)



Fig.491 Bust of a Youth (No.496)



Fig. 492 Pomona (No. 471)



Fig. 493 Lamp in the form of an Ass's Head (No. 480)



Fig. 494 Judith (No. 474)



Fig. 495 Sand-box (No. 482)



Fig. 496 Sand-box (No. 482)





Fig. 497 Fettered Satyr (No. 475)



Fig. 498 Inkstand in the form of a Child carrying a Shell (No. 476)



Fig. 499 Standing Boy (No. 477)



Fig. 500 Fettered Satyr (No. 485)



Fig. 501 Standing Boy (No. 484)



Fig. 502 Standing Boy (No. 483)



Figs. 503, 504 Lamp (No.481)

RICCIO



Fig. 505 Lamp (No. 504)



Fig. 506 Lamp (No. 503)





Fig. 507 Toad (No. 507)

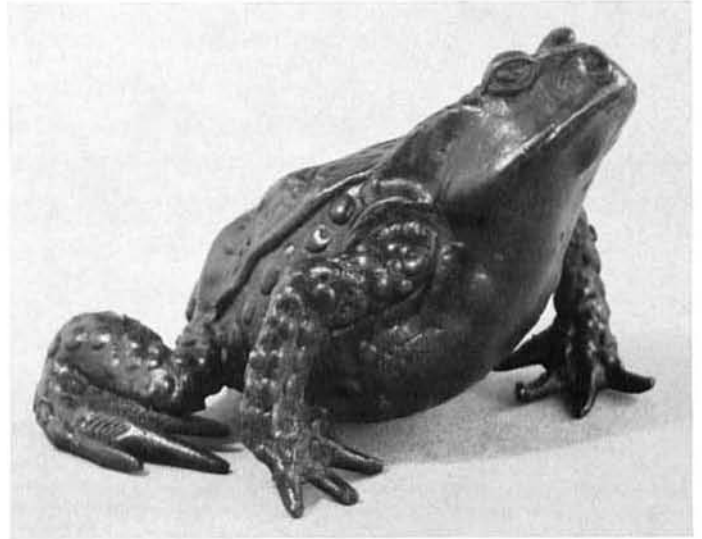


Fig. 508 Toad (No. 508)



Fig. 509 Inkwell in the form of a Frog beside a Tree-stump (No. 510)



Fig. 510 Frog (No. 511)



Fig. 511 Perfumed Vase in the form of a seated Ape  
(No. 513)



Fig. 512 Inkwell in the form of a  
seated Boy holding a Jar (No. 502)



Fig. 513 Toad (No. 509)



Fig. 514 Box in the form of a Crab attached to the back of a Toad (No. 506)

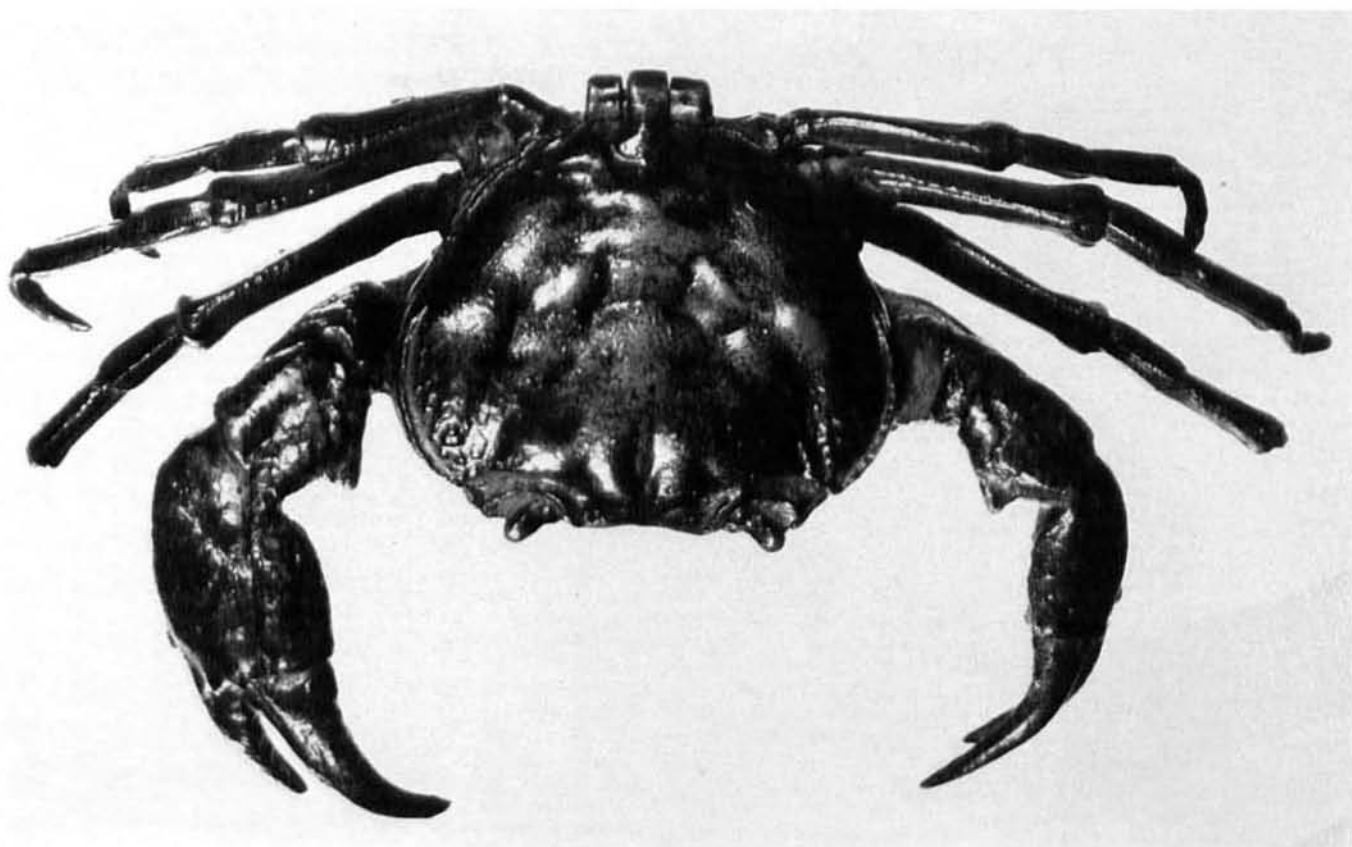


Fig. 515 Box in the form of a Crab (No. 505)





Fig. 516 Door-Knocker (No. 512)

PADUAN: LATE FIFTEENTH OR EARLY SIXTEENTH CENTURY



Fig. 517 Wreathed Boy with  
Hands raised (No. 514)



Fig. 518 Dancing Faun (No. 517)



Fig. 519 Winged boy with Hands raised (No. 515)



Fig. 520 Charity (No. 516)

VENETIAN: LATE FIFTEENTH OR EARLY SIXTEENTH CENTURY



Fig. 521 Spinario (No. 524)



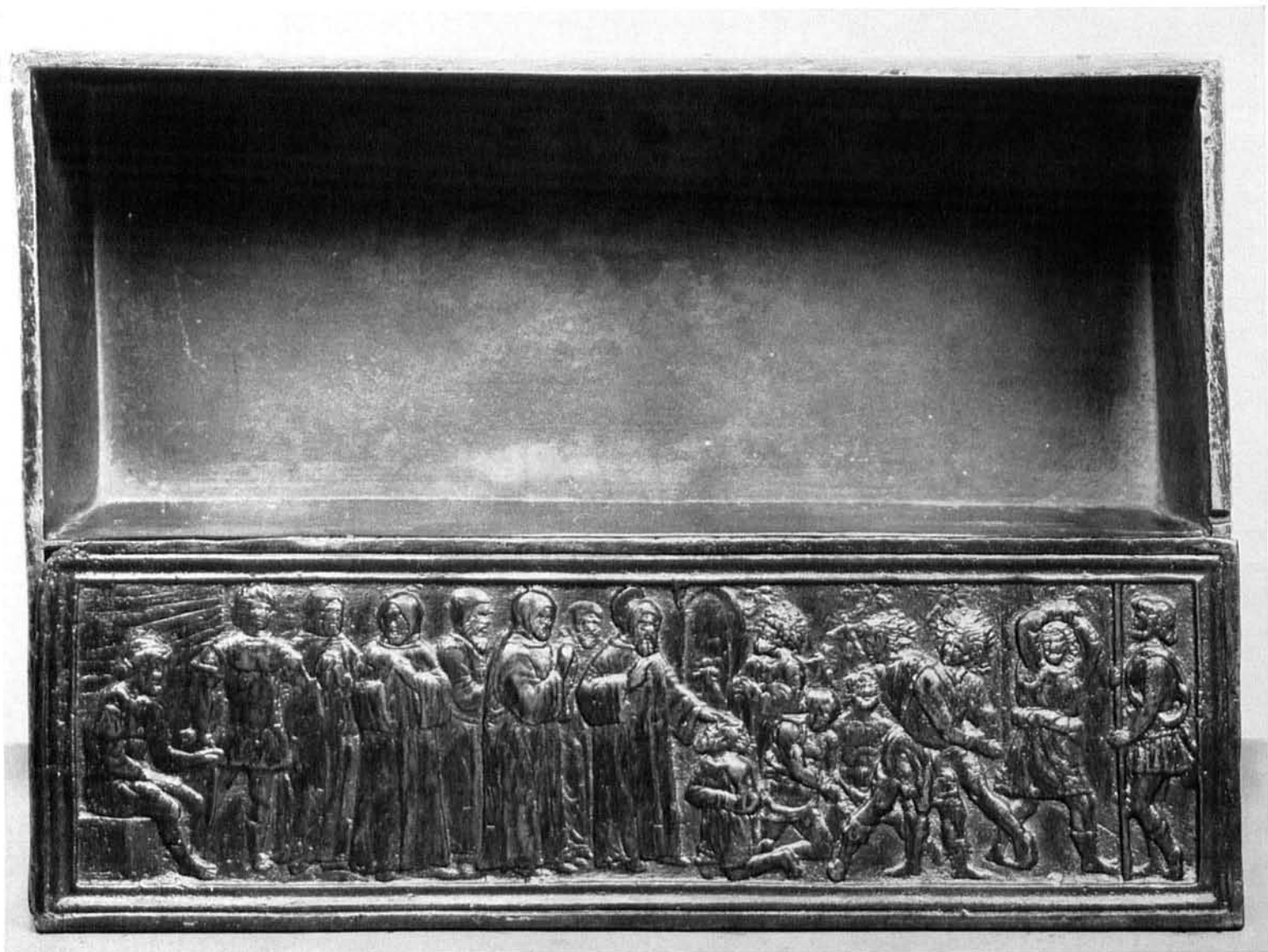
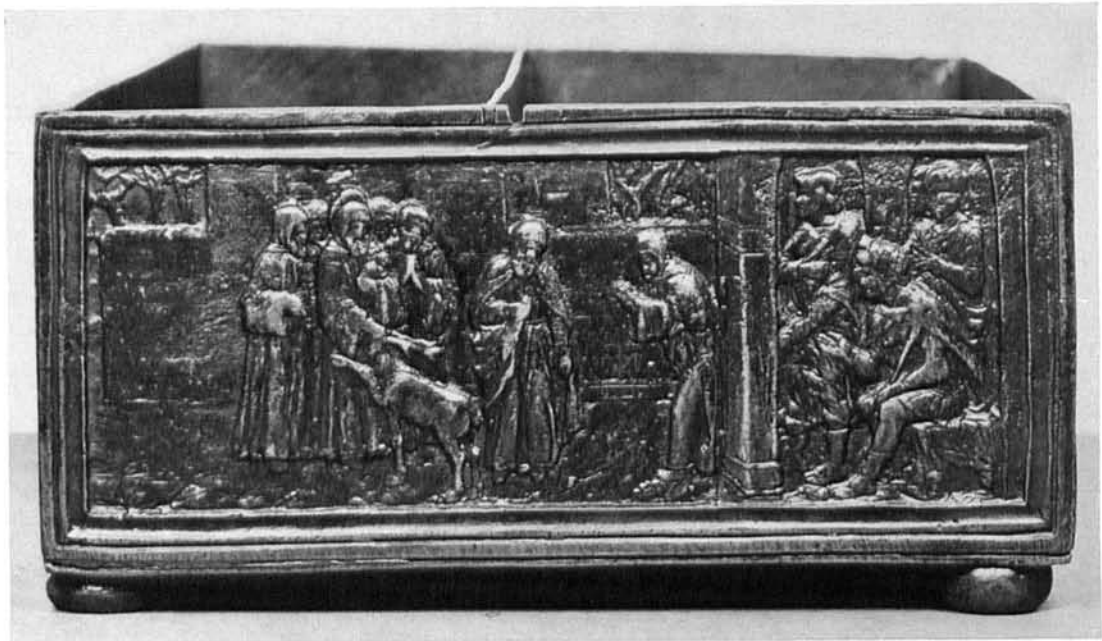
Fig. 522 Bowl (No. 526)

NORTH ITALIAN (UNLOCATED): LATE FIFTEENTH OR EARLY SIXTEENTH CENTURY



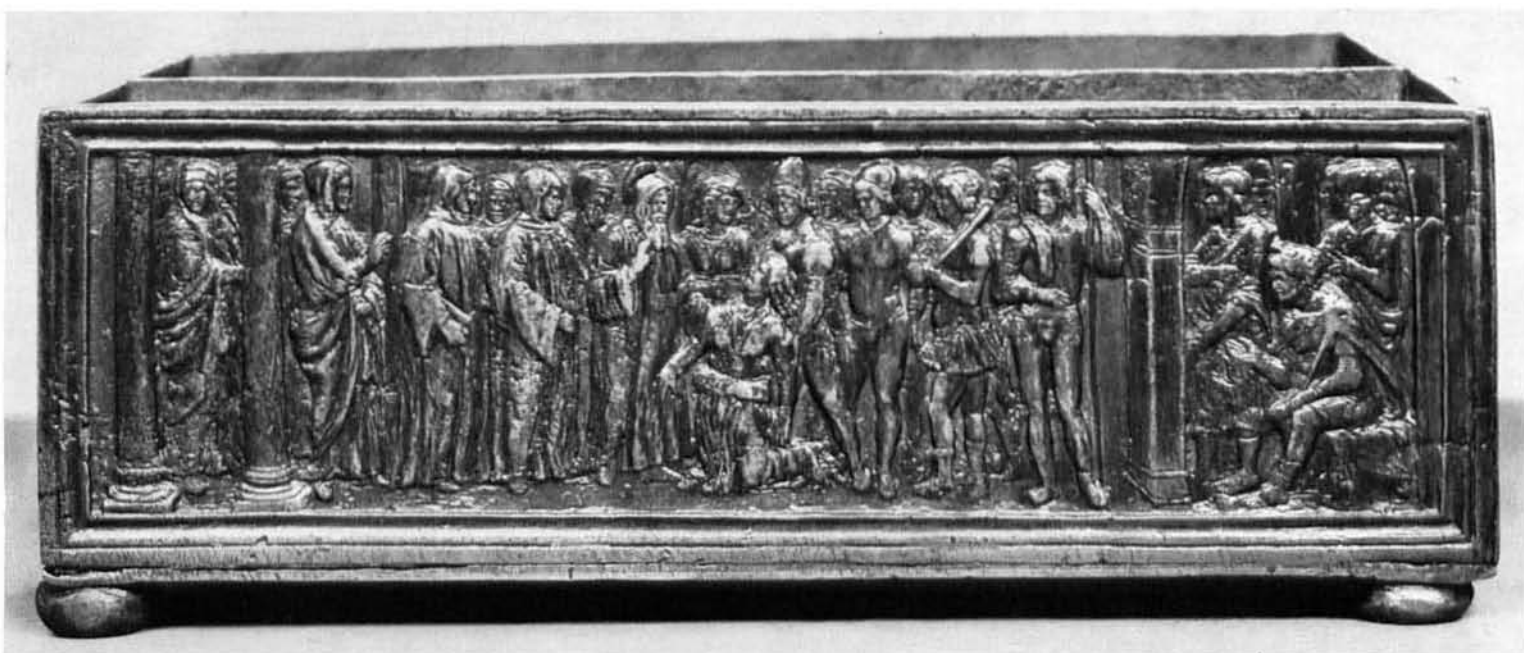


Fig. 523 Venus (No. 523)



Figs. 524, 525 Casket with scenes from the life of St. Simeon of Podiolo (No. 525)

NORTH ITALIAN (UNLOCATED): LATE FIFTEENTH OR EARLY SIXTEENTH CENTURY



Figs. 526–528 Casket with scenes from the life of St. Simeon of Podirola (No. 525)

NORTH ITALIAN (UNLOCATED): LATE FIFTEENTH OR EARLY SIXTEENTH CENTURY



Fig. 529 Standing Child with raised left Arm (No. 536)



Fig. 530 Cupid with a Bow (No. 535)



Fig. 531 Cupid with raised Arms (No. 534)



Fig. 532 Panther (No. 533)





\*Fig. 533 She-Wolf with Romulus and Remus (No. 531)



Fig. 534 She-Wolf with Romulus and Remus (No. 532)

ITALIAN (UNLOCATED): LATE FIFTEENTH OR EARLY SIXTEENTH CENTURY



\*Fig. 535 Hand-Bell (No. 538)



\*Fig. 536 Hand-Bell (No. 540)



\*Fig. 537 Hand-Bell (No. 542)



\*Fig. 538 Hand-Bell (No. 541)

ITALIAN (UNLOCATED): LATE FIFTEENTH OR EARLY SIXTEENTH CENTURY



\*Fig. 539 Hand-Bell (No. 537)



\*Fig. 540 Hand-Bell (No. 537)



\*Fig. 541 Hand-Bell (No. 537)



\*Fig. 542 Hand-Bell (No. 539)

ITALIAN (UNLOCATED): LATE FIFTEENTH OR EARLY SIXTEENTH CENTURY



Fig. 543 Door-Knocker in the form of a Siren (No. 545)



Fig. 544 Cockerel (No. 543)



Fig. 545 Head of a Faun (No. 544)

ITALIAN (UNLOCATED): LATE FIFTEENTH OR EARLY SIXTEENTH CENTURY





\*Fig. 546-547 Candlestick (No. 546)

ITALIAN (UNLOCATED): LATE FIFTEENTH OR EARLY SIXTEENTH CENTURY



\*Fig. 548 Bowl (No. 463)



\*Fig. 549 Bowl (No. 463)



Fig. 550 Hand-Bell (No. 462)



Fig. 551 Sphinx (No. 547)



Fig. 552 Crow (No. 548)





Fig. 553 Cupid riding a Dolphin (No. 520)



Fig. 554 Head of a Negro  
(No. 521)



Fig. 555 Bowl supported by three Putti (No. 519)



\*Fig. 556 Altar Candlestick (No. 522)

VENETIAN: MIDDLE OR LATE SIXTEENTH CENTURY



Fig. 557 Fortuna (No. 515)



Fig. 558 Head of a Ram (No. 528)



Fig. 559 Triton astride a Dolphin (No. 529)



Fig. 560 Child clasping a Bird (No. 530)



Fig. 561 Seated Child with a Ball (No. 527)

VENETIAN: MIDDLE OR LATE SIXTEENTH CENTURY (Fig. 557) • NORTH ITALIAN (UNLOCATED):  
MIDDLE OR LATE SIXTEENTH CENTURY (Figs. 558–561)



Fig. 562 Two Handles (No. 500)

FLORENTINE: MIDDLE OF THE SIXTEENTH CENTURY





\*Fig. 563 Lion (No.499)

FLORENTINE: SECOND QUARTER OF THE SIXTEENTH CENTURY



Fig. 564 Male Nude with raised left Arm  
(No.498)



Fig. 566 Bacchus (No.468)



Fig. 565 Woman cutting her Nails (No.469)

FLORENTINE (?): MIDDLE OF THE SIXTEENTH CENTURY (Fig. 564) · MASTER OF THE  
NAKED FEMALE FIGURES (Fig. 565) · ATTRIBUTED TO VINCENZO DANTI (Fig. 566)



\*Fig. 567 Door-Knocker (No. 466)



\*Fig. 568 Door-Knocker (No. 467)



\*Fig. 569 Andiron with a Figure of Mars (No. 464)

TIZIANO ASPETTI





\*Fig. 570 Andiron with a Figure of Venus (No. 465)

TIZIANO ASPETTI



Fig. 571 Candlestick (No. 486)



Fig. 572 Candlestick (No. 486)

NICCOLO ROCCATAGLIATA



\*Fig. 573 The Lamentation over the Dead Christ (No.494)

MASSIMILIANO SOLDANI



Fig. 574 Boy with a Puppy  
(No. 554)



Fig. 575 Child on a Dolphin (No. 550)



Fig. 576 Seated Boy holding a Bird (No. 552)



Fig. 577 Seated Dog (No. 553)

GERMAN: FIRST HALF OF THE SIXTEENTH CENTURY (Figs. 574, 576, 577)  
MASTER OF THE APOLLO FOUNTAIN (Fig. 575)





Fig 578 Naked Female Figure (No. 551)

GERMAN OR NETHERLANDISH: FIRST HALF OF THE SIXTEENTH CENTURY



Fig. 579 Starling (No. 549)



Fig. 580 Three winged Children  
(No. 558)



Fig. 581 Seated Pug-Dog (No. 556)



Fig. 582 Seated Bear  
(No. 555)

CASPAR GRAS (Fig. 579) · FLEMISH: SIXTEENTH CENTURY (Fig. 580) · GERMAN: SECOND HALF  
OF THE SIXTEENTH CENTURY (Figs. 581, 582)



\*Fig. 583 Hand-Bell (No. 560)



Fig. 584 Hand-Bell (No. 559)

FLEMISH: SIXTEENTH CENTURY



Fig. 585 Candlestick (No. 557)



Fig. 586 Candlestick (No. 557)

FLEMISH: LATE FIFTEENTH OR EARLY SIXTEENTH CENTURY





Figs. 587, 588 Male Nude kneeling with Hands clasped in Prayer and Male Nude kneeling with Hands clasped in Supplication  
(Nos. 561, 562)



Fig. 589 Bowl (No. 563)



# MORTARS



\*Fig. 590 Mortar or Wine Cooler (No. 564)

ITALIAN: FIFTEENTH OR EARLY SIXTEENTH CENTURY





\*Fig. 591 Mortar or Wine Cooler (No. 564)

ITALIAN: FIFTEENTH OR EARLY SIXTEENTH CENTURY



Fig. 592 Mortar (No. 567)



Fig. 593 Mortar (No. 565)

ITALIAN: FIFTEENTH OR EARLY SIXTEENTH CENTURY



\*Fig. 594 Mortar (No. 568)



Fig. 595 Mortar (No. 569)

ITALIAN: FIFTEENTH OR EARLY SIXTEENTH CENTURY



\*Fig. 596 Mortar (No. 571)



Fig. 597 Mortar (No. 566)





Fig. 598 Mortar (No. 572)



Fig. 599 Mortar (No. 570)



\*Fig. 600 Mortar (No. 573)

ITALIAN: MIDDLE OR LATE SIXTEENTH CENTURY



\*Fig. 601 Mortar (No. 574)

ITALIAN: LATE SIXTEENTH CENTURY



Fig. 602 Mortar (No. 578)



Fig. 603 Mortar (No. 579)

ITALIAN: MIDDLE OR LATE SIXTEENTH CENTURY





\*Fig. 604 Mortar (No. 580)



\*Fig. 605 Mortar (No. 581)

ITALIAN: MIDDLE OR LATE SIXTEENTH CENTURY



Fig. 606 Mortar (No. 575)



Fig. 607 Mortar (No. 576)



Fig. 608 Mortar (No. 577)



\*Fig. 609 Mortar (No. 582)

ITALIAN: SEVENTEENTH CENTURY



Fig. 610 Mortar (No. 585)



Fig. 611 Mortar (No. 583)





Fig. 612 Mortar (No. 586)



Fig. 613 Mortar (No. 584)

FRENCH: SIXTEENTH CENTURY (Fig. 612) • FRENCH: FIFTEENTH CENTURY (Fig. 613)



Fig. 614 Mortar (No. 587)



Fig. 615 Mortar (No. 588)



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